THE VIOLINIST'S MANUAL

BY

EUGENE GRUENBERG

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Dec 22, 1919

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The Violinist's Manual

A Progressive Classification of Technical Material, Etudes, Solo Pieces, and the Most Important Chamber-Music Works, as well as a Short Synopsis of the

Literature of the Viola

to which is added

Hints for the Violinist

by

Eugene Gruenberg

Translated by

Edward Breck, Ph.D.

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DEDICATED

TO

EMIL PAUR

IN TOKEN OF

LONG FRIENDSHIP

PREFACE.

The complaint that America does not produce tone-artists of solid worth, or, if any, only in a very limited way, grows constantly louder. A thorough solution of this problem is hardly to be expected, unless art shall here enjoy privileges similar to those enjoyed by other cultivated nations, more especially, however, the protection and encouragement afforded by a government department devoted to the Fine Arts.

In the meantime the real seat of the difficulty lies in the fact, that the conception of the true meaning of art—of music in particular—as well as the tasks confronting a serious artist, are neither sufficiently explained nor comprehended. In view of this, the author does not deem it out of place to venture an attempt, which in this shape of advice is addressed more especially to the serious student of the violin.

A graded and classified exposition of the whole subject-matter of violin-study and instruction, has, in spite of the oft-expressed demand for such a guide, never been published in America, to the best of my knowledge. The only work worth mentioning in just this connection ("Führer durch den Violin-Unterricht," by A. Tottmann, Leipsic, 1886), is, in its way, an excellent treatise, but its scope is different from that of the present little work, and the point of view from which it was conceived also differs from that occupied by the author of the latter, whose principal endeavor has been to present the best possible selection of the over-abundant material available, in all its branches, without in any way sacrificing clearness either of exposition or arrangement.

The suggestions offered in the following pages are the fruit of many years' experience in teaching. The reason for the in-

clusion of many of the paragraphs, lies in the well-known fact, that even pupils of intelligence often ask questions concerning matters which seem to the instructor to be almost self-explanatory.

Teachers are often confronted with the question, how long it takes to become a good violinist. Given a certain amount of talent, an honest purpose to work, and the supervision of an excellent teacher, any student will be able, in the course laid down in my "Graded Course for the Violin," to acquire such proficiency as will enable him, without further instruction or advice, to take up the more earnest work of his profession. It is generally understood that six years (average) should be devoted to such a thorough course. A firm will and never-failing interest will often enable the more talented to do very respectable work in a comparatively short time. The title of "master" in this most beautiful as well as most difficult art is, of course, vouchsafed alone to him in whom true talent is coupled with indomitable industry.

Well aware of the imperfections of my attempt, I nevertheless offer it to the public in the hope that it will be received in a spirit of kindness and leniency. Corrections and suggestions from competent judges will always be most thankfully acknowledged and conscientiously considered.

EUGENE GRUENBERG.

Boston, Mass., March, 1895.

THE
VIOLINIST'S MANUAL.

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List of Methods (Schools).

NAMES OF AUTHORS.

Abel, L.
Alard, D.
André, J. A.
Bagantz, A. F.
Baillot, J. B.
Bériot, Chas. de.
Blied, J.
Braehmig, B.
Brennecke, O.
Bretonnière, V.
Buttschardt, Carl.
Campagnoli, B.
Campagnoli, B., and Baillot.
Cohn, A.
Courvoisier, C.
Czerny, Joseph.
Danbé, J.
Dancla, Ch.
David, F.
Depas, E.
Eichberg, Jul.
Fessenden.
Guichard, M.
Haddock, G.
Hanks, J. F.
Hauser, K. Th.
Henning, Carl and Theodor.
Hermann, Fr.
Herrmann, G.
Hertel, Julius.
Hiebsch, Josef.
Hofmann, R.
Hohmann, Ch. H.
Hone, Jules.
Hoppe, Wm.
Huber, C.
Kastner, G.
Kayser, H. C.
Kewitsch, Th.
Koch, G.
Langey, O.
Listemann, B.
Léonard, H.
Magerstädt, F.
May, D. H. M.
Mazas, F.
Meerts, L. J.
Mettner, Carl.
Michaelis-Wichtl.
Mollenhauer.
Papini, G.
Ries, Hubert.
Rode, Kreutzer and Baillot.
Rozenkranz, Friedr.
Saint-Jacome.
Schoen, M.
Scholtz, R.
Schroeder, H.
Schubert, Louis.
Schultz, Aug.
Singer, E., and M. Seifriez.
Solle, Friedr.
Spohr, L.
Tofte, H.
Tours, B.
Volckmar, W.
Wassmann, Karl.
Weiss, Jul.
Wichtl, G.
Wichtl-Michaelis.
Winner, S.
Witting, C.
Wohlfahrt, Frz.
Wohlfahrt, Heinr.
Wohlfahrt, Rob.
Wöhning, F.
Zimmer, Fr.

List of Finger- and Bowing-Exercises.

Abel, L.—Op. 11. Broken Chords and Arpeggios.

Abel, L.—Mechanical and Technical Studies.

Bagantz, A. F.—The Progress. Daily Studies and Scale-exercises.

Baillot, P.—Daily Exercises. As used at the Paris Conservatory.

Blumenstengel, A.—Scales, Chords and Exercises for Velocity.

Blumenthal, Jos. von.—Op. 43. A Treatise on the Peculiarity of the Harmonics (Flageolet-tones).

Casorti, A.—Op. 50. Technics of the Bow and Wrist.

Courvoisier, C.—Systematic Finger-exercises.

Dancla, Chas.—Op. 74. The School of Mechanism. Scale-exercises, Preludes, Chords, etc.

Dancla, Chas.—Op. 74. The School of Mechanism. Fifty Daily Exercises, selected.

Dancla, Chas.—Op. 110. The Art of Bowing. Two books.

Dannreuther, G.—Elementary Scale- and Chord-studies.

Domerc, J.—Double Stops. Thirty-five Progress-studies.

Domerc, J.—Morning Hours. Eighty Exercises in the 1st position.

Dont, J.—Op. 39. The Scales in all the Major and Minor Keys.

Dont, J.—Op. 60. The Scales and Cadences. With systematical fingering and shifting.

Eberhardt, G.—Op. 83. The School of Velocity. Technical Studies.

Eberhardt, G.—Op. 84. Daily Exercises (1st position).

Eberhardt, G.—Op. 92. Daily Exercises. Systematically arranged. (Double stops.)

Eberhardt, G.—Addenda to "School of Violin-technic".

Eichberg, Jul.—Op. 80. Twenty-four Technical Studies.

Eichborn, Max.—Scale- and Chord-studies.

Ferling, W.—The Scales in Form of Duets (with 2d Violin).

Ferrara, B.—Twenty-two Studies or Scales.

Fiorillo.—Thirty-six Caprices.

GAVINIÉS, P.—Twenty-four Matinées.

GRÜNWALD, A.—Op. 6. Finger- and Bowing-exercises.

GUÉNÉ, THE ELDER.—Twenty-four Exercises on the Scales, followed by three Caprices.

HASSE, G.—Op. 51. Material for Instruction. Finger-exercises, twenty-four Etudes in the 1st position, and six Studies in shifting.

HELLMESBERGER, JOS., JR.—Scale-studies. As used at the Conservatory in Vienna.

HELLMESBERGER, JOS., JR.—Daily Exercises.

HELLMESBERGER, JOS., JR.—Technical Exercises in all positions.

HENKEL, KARL.—Finger-exercises. (1st position.)

HENNING, THEODOR.—Practical Scale-exercises in all the Major and Minor Keys.

HERMANN, FR.—Op.27. German Double-stopping Exercises.

HERMANN, FR.—The School of Scales.

HILLGENBERG, R.—Op. 4. Scale-studies.

HILLGENBERG, R.—Op. 5. Thirty Chord-studies.

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HRIMALY, J.—Scale-studies in all the Major and Minor Keys, and in the different positions. As used at the Conservatory in Moscow.

HÜLLWECK, FERD.—*Orchestra-Studies.* Extracts of Solos, as well as the most important and most difficult parts from Operas, Overtures and Melodramas.

KAYSER, H. E.—Op. 62. The School of Scales.—Op. 68. Short Passages, Preludes, etc.—Op. 31, 34, 46, 49, 69, 70, and 71. Daily Exercises.

KREUTZER, R.—Forty Caprices.

KRIEGER, FERD.—Technical Studies. (1st position.)

KROSS, E.—Op. 18. Systematical Scale-studies.

KROSS, E.—Op. 40. The Art of Bowing.

LANGEY, O.—Scales with Diagram of full-size Finger-board.

LÉONARD, H.—Gymnastics for the Violinist. Preludes in twenty-four Major and Minor Keys.

MADSEN, THORVALD.—Daily Exercises.

MAXINTSAK, JOSEF.—Chord-studies.

MEERTS, L. J.—The Mechanism of Bowing

ORTMANS, R.—Op. 6. A Treatise on Scales.

REIMERT, G.—The most important Scale-exercises for daily use. In all the Major and Minor Keys, in Thirds, in Octaves, etc.

RODE, P.—Twenty-four Caprices.

SAURET, E.—Scales. Diatonic Scales of two Octaves, and in all the Major and Minor Keys.—Gradus ad Parnassum.

SCHRADIECK, H.—Scale-studies. In all the different positions, Major and Minor Keys, Chromatic, in Thirds, Sixths, Octaves and Tenths.

SCHRADIECK, H.—Chord-studies.

SCHRADIECK, H.—Technical Violin School. Three Books:

Book I: Exercises to increase firmness in the different positions.

Book II: Exercises in Double Stopping.

Book III: Exercises in the different kinds of Bowing.

SINGER, E.—Daily Exercises for the development of the flexibility and independence of the fingers.

SITT, HANS.—Op. 41. Scale-studies in Double Stopping (in Thirds, Sixths, Octaves and Tenths; also Chromatic Scales in Thirds, Sixths and Octaves).

SITT, HANS.—Appendix to H. Schradieck's Scale-exercises.

VIOLINIST'S ORCHESTRA-STUDIES. A Collection of the 1st Violin Parts of C. Fischer's N. Y. Theatre Orchestra Edition, containing Overtures, Selections, Gavots, Serenades, Fantasias, etc. Seven volumes.

WAHLS, H.—Op. 11. Technical Scale- and Chord-studies in all the Major and Minor Keys. Progressively arranged. Two Books.

WAHLS, H.—Op. 14. Forty Elementary Studies.

WEGENER, WILH.—Scales through Three Octaves.

WEHLE, PAUL.—Scale-studies.

WOHLFAHRT, F.—Op. 43. Daily Studies.

WOHLFAHRT, F.—Op. 92. Finger-exercises. Scale- and Chord-studies as Daily Exercises. 1st position and higher.

ZAJIČ, F.—Daily Studies.

I. GRADED COURSE

I. GRADED COURSE.

A.—Technical Work.

Preparatory Course.

Position of the Body.—Manner of holding the Violin and the Bow.—Tone-production, bowing on the Open Strings.—Placing of the Fingers in the first position.—Explanation of the Degrees, half and whole Tones, Intervals, and the most important Rudiments of Musical Theory in General.—Major and Minor Scales, including those with three ♯ and three ♭, and broken triads within the first Position.—Bowing: (a) Sustained; (b) Detached, with whole, half and short Bow-strokes; (c) Legato (slurred).

Books of Scales and Finger-exercises.

Blumenstengel, A. Runs and Chords. Book I.
Batak. Violin-school, Books 4, 5 and 6 containing Scales.

Grade I.

The easiest Gymnastics.—Rhythmical Exercises.—Major and Minor Scales and the Chromatic Scale within the first Position.—Runs of Intervals and broken Triads and Chords of the Seventh within the first Position.—Bowing: (a) Detached, sustained (whole, half and short bow); (b) legato (slurred); (c) martelé (hammered).—Tone-production with singing expression and dynamic shading.

Books of Scales and Finger-exercises.

Blumenstengel, A. Scales and Exercises in Velocity. 2 Bks.
Böhmer, C. Op. 54. Exercises on Intonation in all the Keys.
Courvoisier, C. Systematic Finger-exercises.
Hasse, G. Op. 51. Material for the Study of the Violin.
Hering, Karl. Scales.
Krieger, Ferd. Technical Studies.
Wohlfahrt, F. Daily Drill.

Grade II.

The 2d, 3d, 4th and 5th Positions.—Scales and Chords within two Octaves, in different Positions and with various Bowings:—

(a) Combined Martelé (two notes in succession to each stroke) as preparatory Study to the Staccato; (b) German, French and half (sustained) Staccato; (c) (natural and artificial Spiccato; (d) Arpeggio legato; (e) Chords.—Double Stops.

Books of Scales and Finger-exercises.

Abel, Louis. School of Technic.
Blumenstengel, A. Scales and Exercises in Velocity. 2 Bks.
Böhmer, C. Op. 59. Preparatory Studies to the Trill.
Dont, J. Op. 60. Scales and Cadences.
Hasse, G. Op. 57. Double Stops and Bowing-Exercises.
Henkel, K. Finger-exercises in the first Position. 3 Bks.
Kayser, H. E. Op. 62. School of Scales.
Rolla, A. Op. 20. Short Exercises in all the Keys.

Grade III.

Gymnastics in sliding, skipping and Finger-substitution.—Scales and Chords within three Octaves, in different Positions and with various kinds of bowing.—Bowing: (a) Ricochet (rebounding); (b) natural Tremolo (rebounding).—Double Stops.

Books of Scales and Finger-exercises.

Campagnoli, B. Op. 12. Preludes in all the Keys.
Dancla, Ch. Op. 74.—Ecole du Mécanisme. 50 daily Exercises.
Eberhardt, Goby. On Violin-Technic. Five Books. 1. Scales. 2. Chords. 3. Finger-exercises. 4. Thirds. 5. Sixths, Octaves and Tenths.

Grade IV.

Double Stops of various kinds.—Runs in broken Thirds, Sixths, Octaves and Tenths.—Trill.—Bowing: (a) Saltato (springing); (b) Arpeggio saltando.

Books of Scales and Finger-exercises.

Dont, J. Op. 61. Caprices and Cadences.
Hofmann, Rich. Orchestra-Studies. 5 Bks.
Hüllweck, F. Orchestra-Studies. 5 Bks.
Kayser, H. E. Op. 31. Daily Exercises. 3 Bks.

Schradieck, H. The Study of the Scales.
Schradieck, H. The Study of the Chords.
Böhmer, C. Op. 61. Twenty-five Exercises in Double Stops.

Grade V.

Difficult Runs (Passages).—Runs in Double Stops.—Unison-Stretches on two Strings.—Trill-Tremolo.—Bowing: (a) Staccato volant (flying); (b) Tremolo detaché (quick bowing, adherent); (c) Arco con Pizzicato.

Books of Scales, etc.

Campagnoli, B. Op. 17. L'art d'inventer à l'improviste de Fantaisies et Cadences.
Baumann, L. Op. 8. Etude de Staccato.
Eichberg, Julius. Op. 80. 24 Technical Studies.
Kontski, A. de. Op. 5. L'Echo, Caprice-Etude. (For Arpeggio, Ponticello and left hand pizzicato.
Singer, Ed. Op. 8. L'arpeggio, Etude de Concert.
Tartini, G. The Art of Bowing. Gavotte in 50 variations.
Léonard, H. Grande Gymnastique du Violiniste.

Grade VI.

Flageolet (harmonics); also in double stops.—Flautato.—Glissando; also in double stops.

Books of Scales, etc.

Gaviniés, P. Les 24 Matinées.
Singer, Ed. Violin-school. Books 2 and 3.
Sauret, Emil.—Op. 36. Technical Studies for the Modern Violin-player.

B.—Exercises.

Preparatory Course.

Schön, Moritz. Practical Course.
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Kayser, H. E. Op. 66. Violin-Course for Beginners. 100 Exercises in the First Pos. 2 Bks.

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Spohr, L. Exercises from his "School."

Wichtl, G. Op. 17. 50 little and easy Exercises for Beginners.

Wichtl, G. Op. 113. Easy and progr. Exercises.

Grade I.

Kayser, H. E. Op. 20. Third book.

Langhans, W. Op. 5. Twenty Exercises in the first position.

Wohlfahrt, Franz. Op. 74. Fifty easy melodic Exercises.

Sitt, Hans. Op. 32 and op. 51.

Dont, Jacob. Twenty progressive Exercises.

Mazas, F. Op. 36. First book.

Kayser, H. E. Thirty-six progressive Studies.

Kayser, H. E. Op. 64. Three Sonatas for Violino solo.

Hermann, Fr. Op. 19. Twenty Pieces for Violino solo.

Wohlfahrt, F. Op. 54. Forty easy Exercises with Piano forte.

Wohlfahrt, F. Op. 58. Sixty progressive Exercises.

Wichtl, G. Op. 114. Twenty-five Sonatinas.

Kayser, H. E. Op. 66. Hundred Exercises in the First Position.

Hermann, Fr. 100 Exercises for Beginners.

Grade II.

Böhmer, C. Op. 59. Twelve Exercises preparatory to the Study of the Trill.

Abel, Louis. Ecole du Mécanisme. (First position, but for rather talented pupils.)

Dont, Jac. Op. 37. Twenty-four preparatory Exercises to Rode and Kreutzer.

Grünwald, Ad. 36 Etudes spéciales.

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Hermann, Fr. Op. 20. One Hundred Exercises for Beginners.

Hüllweck, F. 25 Studies.

Kayser, H. E. Op. 67. The Study of the Positions. 34 short Exercises.

Mazas, F. Op. 36. Second book.

Ries, Hubert. Op. 26. Fifteen Violin-Studies.

Kreutzer, R. Exercises, including No. 29.

Eichberg, Julius. Op. 21. Book III.

Bériot, C. de. 36 Etudes mélodiques with Piano.

Feigerl, P. 24 Studies.

Heller, Stephen. Op. 16 and 45 (Etudes), transcr. by Friedrich Hermann.

Abel, Louis. 36 Exercises in the different Positions.

Abel, Ludwig. Op. 25. Studies of medium difficulty in the first three Positions.

Wichtl, G. Op. 15 and op. 115. Studies.

Ehrhardt, A. Op. 35. Etudes progressives.

Ehrhardt, A. Op. 37. Etudes mélodiques.

Grade III.

Adelburg, A. de. Op. 2. L'Ecole de la Vélocité. 24 Exercises.

Blumenthal, Jos. v. Op. 68. Twenty-four Exercises. (For talented pupils.)

Campagnoli, B. Op. 18. Sept Divertissements.

Campagnoli, B. 20 Exercises, edited and revised by H. Schradieck.

Hermann, Eduard. Op. 6. Six Studies. 1. Broken Chords. 2. Staccato. 3. Double Stops. 4. Legato Runs. 5. Octaves. 6. Chords and Arpeggios.

Kreutzer, R. From No. 30 to 40.

Libon, P. Op. 15. Thirty Caprices.

Lubin, L. de St. Op. 8. Six Caprices. (Chords and Double Stops.)

Maurer, L. Op. 39. Nine Caprice-Exercises.

Meerts, L. J. 12 Studies for the Bow. (Le Mécanisme de l'Archet.)

Wichtl, G. Op. 20. Twelve Exercises (preparatory to Kreutzer and Rode).

Eichberg, Jul. Op. 21. Book IV.

Bériot, Ch. de. Op. 77. II. Ten Melodic Exercises. With Pianoforte.

Panofka, Henri. Op. 30. Twenty-four melodic and progressive Exercises. (Passages, Double Stops, etc.)

Spohr, L. Exercises from his "School". Books 2, 3, 4.

Louis, N. Op. 80. Twelve Caprices. With Pianoforte. (Characteristic Studies for development of ease and gracefulness.)

Grade IV.

Campagnoli, B. Op. 10. Six Fugues.

Casorti, Aug. Op. 91. Three characteristic Exercises.

Fiorillo, F. 36 Studies.

Hering, Ch. Op. 18. Twelve Caprices.

Hermann, Ed. Op. 6. Six Concert-Studies.

Kayser, H. E. Op. 50. Twenty-four Studies preparatory to Rode.

Prume, F. Op. 14. Six Concert-Studies.

Rovelli, P. Twelve Studies.

Schaffner, N. A. Op. 26. "La Folie." 30 Studies for Virtuosity.

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Léonard, H. Op. 21. Etudes classiques.

Léonard, H. Op. 46. Etudes harmoniques.

Paganini, N. Moto perpetuo.

Alard, D. Op. 16. Ten Exercises.

Spohr, L. 12 Exercises from his School. (Ed. by J. Dont.)

Bériot, Ch. de. Op. 37. Three characteristic Exercises with Pianoforte.

Hauser, M. Op. 17 and 18. Two Concert-Studies. (Arpeggio.)

Loof, Alexis. 24 Caprices with Piano.

Campagnoli, B. Op. 18. Seven Divertimenti for Viol. Solo.

Spies, Ernst. March from "The Prophet", for Viol. Solo.

Stamitz, J. K. Divertimento No. 1 for Viol. Solo. (Ed. by Alard.)

Grade V.

Abel, Ludwig. Six Studies on Motifs from Wagner's "Tannhäuser" and "Flying Dutchman".

Alard, D. Op. 53. L'art moderne. Twenty Exercises.

Bruni, Bart. (Ed. by Witting.) "The Art of Violin-playing." Book VI. (Double stops.)

Dont, Jac. Op. 35. Gradus ad Parnassum. Exercises.
Dancla, Ch. Op. 73. Twenty characteristic Exercises.
David, Ferd. Op. 9. Six Caprices.
Durand, F. A. Op. 5. Six Studies. (Especially Double stops.)
Eichberg, Jul. Op. 80. Technical Studies.
Eller, Louis. Op. 11. Two Concert-Studies. (Quick runs in Double stops ;—Arpeggio.)
Hauser, M. 12 Concert-Studies.
Kontski, A. de. Op. 5. L'Echo-Caprice. (Arpeggio, Ponticello, Pizzicato with left hand.)
Locatelli, Pietro. 8 Capriccios. (Ed. by Witting.)
Lubin, L. de St. Op. 41. Six Exercices amusants. (Caprices.)
Lubin, L. de St. Op. 42. Six grandes Caprices brillantes.
Mayseder, J. Op. 29. Six Exercises.
Minkons, Louis. Twelve Exercises.
Prume, Fr. Op. 2. Six grandes Etudes.
Rode, P. 24 Caprices.
Schradieck, H. Op. 1. 25 Studies.
Singer, Ed. Op. 8. L'Arpeggio. Concert-Study.
Tartini, G. The Art of Bowing. 50 variations on a gavot.
Alard, D. Op. 18. Characteristic Studies with Pianoforte.
Bériot, Ch. de. Op. 43. Three Concert-Studies. With Pianoforte.
Bazzini, A. Op. 34. "The Bees." (Spiccato.) With Pianoforte.
Bériot, Ch. de. Op. 17. Six Etudes brillantes. With Pianoforte.
David, F. Op. 20. Six Caprices.
David, F. Op. 39. Twenty-five Exercises.
Lauterbach, Joh. Op. 5. Two Concert-Studies.
Singer, Ed. Op. 9. Three Caprices.
Brassin, Gerhard. Four Duos for Violin *solo.*
Eller, Louis. Op. 6. Serenade from "Don Juan", and Chorus from "Huguenots", for Viol. Solo.
Lubin, L. de St. Etude on Beethoven's "Adelaide", for Viol. Solo.

Grade VI.

Bach, J. S. *Six Sonatas for the Violin without Acc.

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*NOTE.—These Sonatas, in spite of their high artistic rank, may, as most valuable studies, well be mentioned here.

Kayser, H. E. Op. 53. "Paganini Studies."
Laub, F. Three Concert-Studies.
Lipinski, Ch. Op. 3, op. 29, op. 10. Caprices. (Studies.)
Paganini, N. Op. 1. Twenty-four Caprices. (Studies.)
Petri, H. Op. 9. Studies for the Artist.
Sauret, Emile. Op. 24. Eighteen Studies.
Wieniawski, H. Op. 10. L'Ecole moderne, Etudes-Caprices.
Wieniawski, H. Op. 18. Etudes-Caprices.
Singer, Ed. Op. 23. Three Caprices.
Vieuxtemps, H. Op. 16. Six Concert-Studies.
Ernst, H. W. Six Exercises, dedicated to Laub, Sainton, Joachim, Vieuxtemps, Hellmesberger, and Bazzini.
David, F. Op. 43. Suite. (Menuett, Gavotte, Siciliano and Gigue.) For Viol. Solo.
Schlösser, Louis. Op. 39. Six Pieces. Suite.
Ernst, H. W. Transcription of Schubert's "Erlking", for Viol. Solo.
Eichler, F. W. Op. 4. Songs without words. For Viol. Solo.
Eller, L. Op. 22. Three Pieces from "Don Juan." For Viol. Solo.
Léonard, H. Op. 11. Romanza for Viol. Solo.
Lubin, L. de St. Op. 46. Sestetto from "Lucia di Lammermoor," for Viol. Solo.
Paganini, N. Duo for Violin *solo*.
Paganini, N. Introd. and var. on "Nel cor più non mi sento," for Viol. Solo.
Singer, Ed. Op. 5. Prelude. For Viol. Solo.

C.—Pieces.

Preparatory Course.

Grünwald, Ad. Op. 8. To my little friends. Tunes, Arias, etc. 3 Bks.
Hermann, Ed. Op. 11. Four Pieces on the Open Strings.
Max, K. Musical Picture-book (humorous).
Reinecke, Karl. Our Darlings. Old and new Melodies.
Reinecke, K. Op. 174 and 122. Collection of 20 easy Pieces.
Schmitt, Jac. Op. 325. Musical Treasures. 8 Bks. in progressive arrangement.

Wohlfahrt, F. Op. 47. Books 1, 2, 3. Easy and melodic Pieces.

Wohlfahrt, F. Op. 87. Brother and Sister. Easy pieces.

Bériot, Ch. de. Mélodies italiennes. Nos. 1, 2, 5, 8, 9, 10.

Dancla, L. Op. 48. Bluettes. 16 easy and characteristic Pieces.

Wolfermann, Albert. Op. 3. Three easy Pieces.

Haslinger, J. Sonata. Easy.

Hauptmann, M. Three easy Sonatinas.

Kayser, H. E. Op. 35 and op. 58. Eight very easy Sonatinas.

Kayser, H. E. Op. 61. The three easiest Sonatinas.

Kayser, H. E. Op. 33. Four Sonatas.

Tottmann, A. Op. 32. Easy Sonata on the Open Strings.

Papini, Guido. "Petite Sérénade Mélancolique," "Cantilène," "Gavotte mignonne," "Hope March," "Le petit Tambourin," "Joy March."

Armand, J. O. Op. 11. Six Pieces for Children.

Henkel, H. Op. 30. The two Friends. Twelve little characteristic and instructive pieces.

Chwatal, F. H. Little Dances.

Mayer, Ludwig. Op. 11. The little Dance-Player.

Grade I.

Behrens, Hermann. Five Pieces. (Salonlieder.)

Bériot, Ch. de. Italian Melodies. Nos. 1–10.

Dancla, L. Op. 48. Bluettes. 16 Pieces.

Bach—Gounod. Méditation.

Grünwald, Ad. Op. 14 and 7. Easy Pieces.

Hauser, M. Songs without Words.

Noskowski, Siegmund. Soldatenlied, and op. 11, Polish Lullaby.

Schumann, Rob. Op. 68. Jugendalbum. Ed. by B. v. Hunyady. 8 Bks.

Wagner, Rich. Four Pieces from his Operas. Ed. by F. A. Kummer. Op. 119.

Wohlfahrt, Fr. Op. 75. Songs without Words.

David, F. "Vacation-time." 5 Bks.

Jensen, Gustav. Op. 8. Five little Pieces.

Kalliwoda, J. W. Op. 170. Trois Pièces Amusantes.
Faucheux, Aug. Op. 20 and 26. Romanzas.
Pergolese—Hermann. Tre giorni. Romanza.
Gabriel—Marié. "La Cinquantaine" Gavot.
Lahee, Henry. Suite. Romanza, Menuet, Melody, Spanish Dance, Prayer, Gavot.
Bachrich, S. Op. 4. Five Pieces.
Chaminade, C. Op. 31. Three Pieces.
Daubé, J. Op. 20 and 30. Very easy Pieces. (Progressive.)
Gounod, Ch. 12 Melodies, arr. by A. Herrmann.
Grünwald, A. Op. 8. Greeting to Young Violinists. Easy airs, first position. 3 Bks.
Grünwald, A. Op. 9. Twelve easy Pieces. First position.
Holländer, G. Op. 48. For the Young. Six easy pieces. First position.
Léonard, H. Op. 57. Twelve little Pieces.
Léonard, H. Op. 61a. Humoristic Scenes. Five descriptive Pieces.
Maurer, L. Op. 84. Crown of flowers. Twelve Pieces.
Zarembski, J. Op. 22. Cradle-song.
Papini, G. Op. 87. Six easy Pieces for Young Players.
" Op. 100. " " " " " "
" Op. 101. " " " " " "

Grade II.

Alard, D. Op. 49. No. 5, Minuetto; 6, Retour; and 8, Marche.
Bohm, C. Op. 187. Miniaturen. Six Pieces.
Corder, F. Rumänische Nationallieder.
Courvoisier, K. Op. 35. Bagatellen. Six easy Pieces.
Damrosch, L. Stimmungen. Idylle, Mazurka, etc.
Dancla, Ch. Op. 57. Three Romanzas.
Dancla, Ch. Op. 77. Three little Concert-Pieces.
Fauré, Gabriel. Op. 16. Lullaby.
Hauser, M. Songs without Words.
Herman, Ad. Five Pieces by Martini, Pugnani, Leclair, and Tartini.
Hermann, Fr. Op. 11. "Souvenirs." Three Pieces.
Holländer, Gustav. Op. 3. Spinning-Song.

Hüllweck, F. Op. 21. Six Album-Leaves.
Lalo, Ed. Op. 14. Chanson villageoise.
Le Beau, Adolpha. Five easy Pieces.
Bachrich, S. Five easy Pieces.
Panofka, H. Op. 28, 29, 31, 35. Pieces.
Potznanski, J. B. Op. 5. Two pieces.
Rehbaum, Theobald. Op. 12. Nordische Melodien. Six Scandinavian Pieces.
Ries, Hubert. Op. 19. Souvenir. Two Pieces.
Schumann—Hüllweck. From op. 15. "Am Kamin."
Schumann—Fr. Hermann. From op. 29. "Zigeunerleben."
Vieuxtemps, H. Op. 8 and 7. Characteristic Pieces.
Petri, Henri. Easy Pieces.
Volkmann, Rob. Op. 15. Allegretto capriccioso.
Wagner—Hüllweck. Twelve Pieces from "Rienzi," "Tannhäuser," "Flying Dutchman," etc.
Wagner—Wichtl. Easy Transcriptions.
Zöllner, Heinrich. Op. 3. Six easy Pieces.
Bendel, Franz. Op. 135. Fantastic Pieces; Cinderella, etc.
Böhmer, Alex. Op. 9. "Tannhäuser" Fantasy.
David, F. Op. 30. Twenty-four characteristic Pieces.
David, F. Op. 41. Nos. 1, 2, 3, 6, 14.
Gade, N. W. Op. 43. Fantasy-Pieces.
Schumann, R. Op. 102. Five Pieces. ("Im Volkston.")
Weber—Ressel. Invitation to Dance.
Weber—Vogel—Lefort. Invitation to Dance.
Burgmüller, Fr. Three Nocturnes.
Reinecke, K.—Hermann. Prelude to "King Manfred."
Faucheux, Aug. Op. 24. Melody. Op. 27. Idyl.
Feigerl, P. Five Melodies.
Hauser, M. Op. 6. Air russe.
Viotti, J. B. Concerto No. 20. (Revised by Fr. Hermann.)
Leclair—F. David. Easy Pieces. Allegretto, Giga, Adagio, Corrente, Gavotta.
Lotti—Langhans. Aria.
Paradies, P. Dom.—Ries. Canzonetta.
Alard, D. "La Romanesca."
Tenaglia, A. F.—Ries. Aria.
Saint-Saëns, C. The Swan Melody.

Grade III.

Alard, D. Op. 49. Sixteen Pieces. No. 4, Air de Ballet; 8, Marche; 14, Scherzo; 15, Speranza.
Bazzini, A. Op. 18. Six characteristic Pieces. No. 4, La Zingara; 5, Espoir; 6, Fête champêtre.
Becker, Jean. Little Concert-pieces. No. 6, Erinnerung.
Behr, Franz. Op. 260. Six Melodies.
Dancla, Ch. Recreation. Six Pieces.
David, F. Op. 24, 25, 28, 36. Salonstücke. (Pieces.)
Eichberg, Jul. Op. 8. Four characteristic Melodies. No. 1, Serenade. 2. Dance des Aulnes. (Arpeggio.)
Hartog, Ed. Op. 60. Pastorale.
Holländer, G. Op. 16. Romanza and Tarantella.
Holländer, G. Op. 11. Serenade. Op. 12. Lullaby.
Lubin, L. de St. Op. 47. Two Nocturnes.
Maurer, Louis. "Die Blumenkrone." Twelve Pieces.
Petri, H. Op. 1. Six little Pieces.
Poznanski, J. B. Op. 2. "The Star-spangled Banner." (Arpeggio.)
Rubinstein, Anton. Op. 103. Bal costumé. (Arr. by Kotek.)
Vieuxtemps, H. Seven Romanzas without words. Op. 7, No. 2. Désespoir. Op. 8, No. 4. Air savoyard.
Weber, C. M. v. Rondo, Perpetuum Mobile. (Arr. by F. David.)
Burgmüller, N. Op. 15. Duo.
David, F. Op. 24. Twelve Pieces.
Ernst and St. Heller. Pensées fugitives.
Raff, J. Op. 85. Six Pieces. Marche, Pastorale, Cavatine, Scherzino, Canzona and Tarantella.
Reinecke, K. Op. 22 and op. 43. Fantasy-Pieces.
Spohr, L. Op. 127. Twelve Duos. Op. 135. Pieces.
Léonard, H. Op. 12. Elégie.
Rubinstein—Auer. Op. 3. Melody.
Rubinstein, A. Op. 44. Romanza. (Ed. by Wieniawski.)
Kirchner, Th. Op. 63. Romanza and Lullaby.
Bériot, Ch. de. Op. 16. Concerto No. 1, D maj.
Mozart, W. A. Op. 121. Concerto. (Ed. by David.)
Mozart, W. A. Op. 127. Concerto. (Ed. by Alard.)
Nardini, Pietro. Concerto. (Arr. by M. Hauser.)

Viotti, J. B. Concertos Nos. 21–29.
Chabran, François. Fifth Sonata. (Ed. by Alard.)
Corelli, Arcangelo. Op. 5. Twelfth Sonata. (Ed. by Alard.)
Geminiani, Francesco. Sonata in A major. (Ed. by Witting.)
Leclair—F. David. Easy Pieces. Books II and III.
Mondonville—Alard. Fifth Sonata.
Pugnani, Gaetano—Alard. First Sonata.
Cui, César. Little Suite.
Lachner, Ignaz. Op. 81. Serenade.
Reinhold, H. Op. 31. Serenade No. 2.
Tschaikowsky, P. Op. 26. Serenade.
Volkmann—Fr. Hermann. Serenades.

Grade IV.

Alard, D. Op. 47. Fantasy on "Faust," by Gounod.
Bachrich, S. Capriccioso, Madrigal, Mazurka.
Bazzini, A. Op. 12. No. 2. Le Retour.
" " Op. 13. Scherzo variato on Weber, "Invitation to Dance".
Bazzini, A. Op. 21. Notturno and Polonaise.
" " Op. 34. No. 4. Conte arabe.
" " Op. 43. Morceaux fantastiques. 1. Ballade. 2. La Danse de Gnomes.
Béla, Kéler. Op. 134. Three Hungarian Idyls.
Bériot, Ch. de. Op. 12. Sixth "Air varié."
Hauser, M. Op. 28. No. 2. Russian Peasant's Song.
" " Op. 55. Impromptu. Op. 57. Pensée fugitive.
" " Op. 58. Album-Leaf. Hunting-Piece.
" " Op. 43. Hungarian Rhapsody.
" " Op. 44. American Rhapsody.
Holländer, B. Op. 6. No. 4. Intermezzo. No. 6. Tambourin.
Léonard, H. Op. 4. Third Fantasy.
Molique, B. Op. 41. Six characteristic Pieces.
" " Op. 47. Six Melodies.
Prume, Fr. Op. 1. "La Mélancholie Pastorale." (Arpeggio, Tremolo, etc.)
Ries, Hubert. Op. 23. Three Pieces.
Sauret, Emile. Op. 10. Three Pieces: Souvenir, Romance, Le Ruisseau. Op. 14. Berceuse. Op. 28. Six Album-Leaves.

Op. 13. Two Impromptus. Op. 25, No. 2. Maurisches Ständchen.

Spohr, L. Op. 145. Six Pieces. (Nos. 3, 4 and 6.)

Vieuxtemps, H. Yankee Doodle. Variations. (Easy Edition.)

Wieniawski, H. Op. 3. Souvenir de Posen. (Mazurka.)

Gouvy, Th. Op. 34. Five Duos.

Hartmann, Emil. Op. 12. Andante and Allegro.

Hiller, F. Serenade. Album-Leaf.

Lacombe, P. Op. 14. Four Pieces.

Litolff, H. Serenade.

Lubin, L. de St. Op. 49. Grand Duo Concertant.

Raff, J. Three Fantasies: Flying Dutchman, Tannhäuser, Lohengrin.—Op. 58. Fantasy-Pieces.

Vieuxtemps, H. Op. 34. Three Tales.

Kässmayer, M. Op. 26. Hungarian Dances.

Wieniawski, H. Kuyawiak. Polish Dance.

Beethoven. Romanza in G; Romanza in F.

Chopin—Wilhelmj. Op. 37. Nocturne No. 1.

Dvořák, A. Op. 40. Romanza.

Ernst, H. Elégie.

Léonard, H. Op. 50. Cavatina.

Liszt, F. First Elegy; Second Elegy.

Sauret, E. Op. 29. Souvenir de Norvège.

Spohr, L. Op. 145. Six Solos.

Tschaikowsky, P. Op. 19. Nocturne. Op. 37. Barcarole.

Zarzycky, A. Op. 16. Romanza.

Vieuxtemps, H. Op. 22. Rêverie. Op. 30. Elégie.

Wieniawski, H. Op. 17. Legend.

Bériot, Ch. de. Op. 104. Concerto No. 9, A min.
" " " Op. 32. " " 2, B min.
" " " Op. 70. " " 6, A maj.

Hauser, M. Op. 49. Concerto.

Rode, P. Op. 9. Seventh Concerto.
" " Op. 13. Eighth Concerto.

Spohr, L. Op. 2. Concerto D min.
" " Op. 10. " B min.

Svendsen, J. Op. 6. Concerto.

Corelli, A.—Dessoff. Op. 5. First Sonata in D maj. With Cadenza by Hellmesberger.

Dauvergne, A.—Alard. Second Sonata.
Francœur, François—Alard. Fourth Sonata.
Geminiani—David. Sonata in C min.
Leclair—Alard. Third Sonata.
Nardini, Pietro—David. Sonata D maj.
Nardini—Alard. First Sonata B♭ maj.
Pagin, A. V.—Alard. Fifth Sonata.
Robineau, A. l'Abbé—Alard. Third Sonata.
Tartini—L. A. Zellner. Sonata G min.
Tartini—Léonard. Six Sonatas.
Veracini, F. M.—Wasielewski. Menuet, Gavot, Cantabile and Giga.
Veracini, F. M.—Wasielewski. Preludio and Corrente.
Vivaldi, Antonio—David. Sonata.
Bargiel, W. Op. 17. Suite. Allemande, Sicilienne, Burleske, Menuett, Marche.
Bohm, C. Suite.
Brüll, Ignaz. Op. 42. Suite.
Fabian, J. Op. 8. Serenade.
Siebmann, F. Op. 51. Suite.
Spies, Ernst. Op. 24. Serenade.

Grade V.

Bazzini, A. Op. 34. No. 6, "Calabrese."
Bériot, Ch. de. Op. 30. Le Trémolo-Caprice sur un thème de Beethoven.
Cui, C. Op. 24. No. 1, Alla Spagnola ; No. 2, Notturno.
Damrosch, L. Capriccietto.
Laub, F. Op. 7. No. 2, Impromptu.
Léonard, H. Op. 2. Souvenir de Haydn.
Léonard, H. Op. 15. Military Fantasy.
Lubin, L. de St. Op. 45. Jota Aragonesa. (Spanish Rhapsody.)
Vieuxtemps, H. Op. 17. Yankee Doodle. Variations burlesques.
Vieuxtemps, H. Op. 22. Six Pieces. Op. 43. Suite.
Wieniawski, H. Op. 9. Romanza and Rondo.
Huber, Hans. Op. 17. Fantasy in Four Movements.
Raff, J. Op. 67. La Fée d'Amour. Characteristic Piece.
Raff, J. Op. 203. "Volker." Cycle of Pieces.

Reinecke, K. Op. 160. Fantasy.
Ries, Franz. Op. 7. Three characteristic Pieces.
Ries, Franz. Op. 9. Adagio and Rondo Capriccioso.
Schubert, Franz. Op. 70. Rondo brilliant in B min.
Schubert, Franz. Op. 159 and 160. Duos. (Revised by F. David.)
Hauser, M. Op. 62. Polonaise.
Vieuxtemps, H. Tarentelle.
Wieniawski, H. Op. 12. Two Mazurkas. 1. Sielanka. 2. Chanson polonaise.
Bruch, M. Op. 42. Romanza.
Paur, Emil. Op. 4. Romanza.
Reinecke, K. Op. 155. Romanza.
Saint-Saëns, C. Op. 37. Romanza in Dflat maj.
Bach, J. S. Concerto in A min.
" " " in E maj.
" " " in D min.
" " " in G min.
Becker, Reinhold. Op. 4. Concerto.
Bériot, Ch. de. Op. 55. Concerto No. 5 D maj.
" " " Op. 76. " No. 7 G maj.
" " " Op. 99. " No. 8 D maj.
Gade, N. W. Op. 56. Concerto.
Godard, B. Op. 35. Concerto romantique.
Hartmann, Emil. Op. 19. Concerto.
Mayseder, J. Op. 53. Second Concertino.
Spohr, L. Op. 128. Concerto No. 15 E min.
Bach, J. S. Sonatas E min. and C min. (David's "Hohe Schule," Nos. 9 and 10.)
Biber, H. J. F. Sonata. (David's "Hohe Schule," No. 1.)
Gaviniés, Pierre—Alard. Second Sonata.
Handel, F. G. Sonata A maj. (David's "Hohe Schule," No. 11.)
Locatelli, Pietro. Sonata da camera. (David's "Hohe Schule," No. 14.)
Lolli, Anton—Alard. Sixth Sonata.
Tartini—Holmes. Three Sonatas.
Veracini—Wasielewski. Sonata G min.
Godard, B. Op. 78. Suite de 3 Morceaux: Intermezzo, Berceuse and Tarentelle.

Holländer, B. Op. 6. Suite, D maj.
Huber, Hans. Op. 82. Suite.
Raff, J. Op. 210. Suite. Prélude, Pavane, Chanson de Louis XIII. varié, Gavotte et Musette, Tambourin.
Reinecke, K. Op. 153. Suite.
Goldmark, K. Suite, E maj.

Grade VI.

Saint-Saëns, C. Op. 20. Concert-Piece.
Auer, L. Op. 3. Reverie. Op. 5. Hungarian Rhapsody.
Bazzini, A. Op. 25. Rondo de Lutin. Scherzo fantastique.
Ernst, H. W. Op. 20. Rondo Papageno. Op. 22. Airs Hongrois. Op. 18. Le Carnaval de Venise.
Hauser, M. Op. 2. Introduction and Rondo. (Hungarian.)
" Op. 34. The little Bird in the Woods.
" Op. 40. Andante pastorale et Rondo grazioso.
" Op. 20. Air russe varié.
" Op. 61. Second Hungarian Rhapsody.
Hubay, Jenö. Scènes de la Csarda. (Hungarian.)
Lalo, Ed. Norwegian Fantasy. Romance-Serenade.
" Op. 28. Guitare.
Laub, F. Op. 8. Polonaise de Concert.
Lotto, J. Op. 1. Fantasie sur l'Hymne national russe.
Moret, V. Op. 71. Haydn's Austrian Hymn.
Paganini, N. Op. 35. Carnival of Venice. Variations.
" Op. 8. Danse des Sorcières.
" Op. 9. God Save the Queen. Variations.
Sarasate, P. Airs Espagnols.
Sauret, E. Op. 21. Souvenir de Moscow. Caprice brillante.
" Op. 3. Caprice on an American Theme.
" Op. 4. Nocturne. Op. 7. Canzonetta and Valse-Caprice. Op. 8. Rêverie.
Sauret, E. Berceuse (Lullaby).
Singer, Ed. La Capricciosa. Valse-Caprice d'après Franz Liszt.
Tschaikowsky. Op. 37, No. 11. En Traîneau. (Arr. by E. Sauret.)
Vieuxtemps, H. Op. 11. Fantaisie-Caprice.
" Op. 33. Bouquet américain. (Popular Melodies.)

Vieuxtemps, H. Op. 35. Fantasia appassionata.
Wieniawski, H. Op. 6. Romances russes.
" Op. 11. Carnaval russe. (Humoristique.)
" Op. 16. Scherzo-Tarentelle.
" Op. 20. Faust Fantasy.
Liszt—Joachim. Rhapsodie hongroise.
Sahla, Rich. Rumänische Rhapsodie.
" Kärntner Volksweisen.
Auer, L. Op. 2. Tarentelle de Concert.
Moszkowski, M. Op. 16. Bolero.
Brahms—Joachim. Hungarian Dances.
Nachez, J. Op. 14. Gipsy Dances.
Vieuxtemps, H. Op. 38. Ballade et Polonaise.
Wieniawski, H. First Polonaise D maj.
" Second Polonaise A maj.
Zarzycki, A. Op. 23. Andante et Polonaise.
" Op. 26. Mazurka.
Chopin—Wilhelmj. Romanza from the Piano-Concerto, E min.
" " Op. 32. Two Nocturnes.
Beethoven, L. van Op. 61. Concerto.
Brahms, J. Op. 77. Concerto.
Bruch, M. Op. 26. First Concerto.
" Op. 44. Second "
Goldmark, C. Op. 28. Concerto.
Joachim, J. Op. 11. Concerto. (Hungarian style.)
Mendelssohn, F. Op. 64. Concerto.
Molique, B. Op. 21. Fifth Concerto.
Moszkowski, M. Op. 30. Concerto.
Raff, J. Op. 161. Concerto.
Reinecke, K. Op. 141. Concerto.
Rubinstein, A. Op. 46. Concerto.
Saint-Saëns, C. Three Concertos.
" " Rondo capriccioso
Spohr, L. Op. 28. Concerto No. 6 G min.
" Op. 38. " No. 7 E min.
" Op. 47. " No. 8 A min. (Gesangs-Szene.)
" Op. 55. " No. 9 D min.
" Op. 70. " No. 11 G maj.
Strauss, Rich. Op. 8. Concerto, D min.

Bazzini, A. Op. 15. Grand Allegro de Concert.
Damrosch, L. Op. 9. Koncertstück. (Introduction, Canzonetta, Intermezzo, Notturno, Addio giocoso.)
Ernst, H. W. Op. 12. Concertino, D maj.
" Op. 23. Concerto, F♯ min.
Lalo, E. Op. 29. Concerto.
" Op. 21. Symphonie espagnole.
Lipinski, Ch. Op. 21. Concerto militaire.
Litolff, H. Op. 42. First Concerto: Eroica.
Paganini, N. Concerto in D maj.
Sauret, E. Op. 26. Concerto.
Tschaikowsky, P. Op. 35. Concerto.
Vieuxtemps, H. Concerto in A min.
" " " D min.
" " " A maj.
" " " F♯ min.
" " " E maj.
Wieniawski, H. Op. 22. Concerto D min.
Bach, J. S. The Violin-Sonatas, with an additional Piano-accompaniment by Rob. Schumann.
Leclair, J. M.—Alard. Sixth Sonata C min. "Le Tombeau."
" " Sonata D maj.
Leclair, J. M. Sarabande and Tambourin.
Rust, F.—W. David. Sonata D min.
Tartini, G. Sonata D maj. (David's "H. Sch.", No. 12.)
" "Le trille du diable." Sonata G min. Recommendable Editions by Alard, Witting, Volkmann, Léonard.
Vitali, Tomaso. Ciaccona. (David's "H. Sch.", No. 13.)
Hubay, Jenö. Suite. Gavotta, Idylle, Intermezzo, Finale.
Raff, J. Op. 180. Suite.
Ries, Fr. Op. 26 and 27. Suites.

D.—Sight-reading and Ensemble-playing.

I.

One Violin and Piano (Sonatas).
" " " Viola (Duos).
" " " 'Cello "
" " " Double Bass "
" " " Harp "
" " " Organ "

I. (a) Violin and Piano (Sonatas) and Suites.

Preparatory Course.

Ehrhardt, A. Op. 4 and 21. Sonatinas.
Haslinger, T. Easy Sonatina in C maj.
Hauptmann, M. Three easy Sonatinas.
Kayser, H. E. Op. 35 and 58. Eight very easy Sonatinas.
" " Op. 61. Three most easy Sonatinas.
" " Op. 33. Four Sonatas.
Krause, E. Op. 8. Three easy Sonatinas.
Mozart, W. A. Sonatas. (Selected.)
Tottmann, A. Op. 32. Easy Sonata on the Open Strings
Wohlfahrt, F. Op. 51. Sonata.

Grade I.

Haydn, J.—David. Sonatas.
Hill, W. Op. 28. Two Sonatinas.
Kunkel, G. Op. 24. Sonatina.
Lachner, Fr. Op. 140. Suite.
Mozart, W. A. Sonatas. (Selected.)
Reinecke, K. Op. 108. Three Sonatinas.
Täglichsbeck, Th. Op. 16 and 30. Four Sonatas. (Preparatory to Beethoven's Violin-Sonatas.)
Volkmann, R. Op. 60 and 61. Sonatinas.

Grade II.

Grädener, K. Op. 41. Two little Sonatas.
Haydn—David. Sonatas.
Krug, G. Op. 3. Prize-Duo.
Mozart, W. A. Sonatas. (Selected.)
Schubert, Fr. Op. 137. Three Sonatas.
Schumann, R. Op. 118. Three Sonatas.
Taubert, E. E. Op. 11. Sonatina.
Weber, C. M. v. Op. 13. Six progressive Sonatas.
Willms, J. W. Op. 21. Three easy Sonatas.

Grade III.

Beethoven, L. v. Sonatas. (Selected.)
Fesca, Al. Op. 40. Grande Sonate brillante.
Godard, B. Op. 12. Fourth Sonata.
Hauptmann, M. Op. 23. Three Sonatas.
Jensen, G. Op. 7. Sonate pastorale.
Krause, E. Op. 30. Sonata.
Mendelssohn, F. Op. 4. Sonata.
Mozart, W. A. Sonatas. (Selected.)
Taubert, Wilhelm. Op. 104 and 150. Sonatas.

Grade IV.

Bach, J. S. Suite et Sonate. A maj. and E min.
Bach, Phil. Em. Sonatas.
Beethoven, L. v. Sonatas. (Selected.)
Bendel, Fr. Op. posth. No. 1. Sonata.
Dorn, H. Op. 5. Sonata.
Erdmannsdörfer, M. Op. 25. Sonata.
Fuchs, Rob. Op. 20 and 23. Sonatas.
Gade, N. W. Op. 6 and 21. Sonatas.
Hauptmann, M. Op. 5. Three Sonatas.
Kes, Wilhelm. Op. 4. Sonata.
Mozart, W. A. Sonatas. (Selected.)
Paur, Emil. Op. 46. Sonata.
Raff, J. Op. 59. Duo, A maj.
Reinecke, K. Op. 42 and 116. Sonatas.
Ries, Ferd. Op. 8. Two Sonatas.
Schubert, Fr. Op. 162. Sonata, A maj.
Zellner, Jul. Op. 30. Sonata.

Grade V.

Bach, J. S. Six grandes Sonates.
Bargiel, W. Op. 10. Sonata.
Beethoven, L. v. Sonatas. (Selected.)
Brahms, J. Op. 78. Sonata.
Goldmark, K. Op. 25. Sonata.
Gouvy, Th. Op. 61. Sonata.
Grammann, K. Op. 45. Sonata.
Grieg, E. Sonatas in F maj., C min., and G min.
Herzogenberg, H. v. Op. 32. Sonata.
Hofmann, Heinr. Op. 67. Sonata.
Huber, Hans. Op. 18 and 67. Sonatas.
Mendelssohn, F.—N. Rauch. Sonatas.
Reinhold, Hugo. Op. 24. Sonata.
Rheinberger, J. Op. 77, 92 and 105. Sonatas.
Rubinstein, A. First and Second Sonatas.
Schumann, R. Op. 105. Sonata, A min.

Grade VI.

Beethoven, L. v. Sonatas. (Selected.)
Raff, J. Op. 73, 78, 128, 129, and 145. Five Sonatas.
Schumann, R. Op. 121. Sonata, D min.
Rubinstein, A. Third Sonata.
Brahms, J. Op. 78. Sonata, G maj.
" " Op. 100. Second Sonata, A maj.
" " Op. 108. Third Sonata, D min.
" " Sonata on Quintet, Op. 113. (Klengel.)
Brüll, Ignaz. Op. 48 and 60. Two Sonatas.
Busoni, F. B. Op. 29. Prize-Sonata.
Cui, C. Op. 25. Suite.
Dvořák, A. Op. 57. Sonata, F maj.
Fuchs, R. Op. 20 and 23. Two Sonatas.
Godard, B. Op. 1, 2, 9, 12. Sonatas.
Goldmark, K. Op. 11. Suite, E maj.
" " Op. 25. Sonata.
Gouvy, Th. Op. 61 and 67. Sonatas.
Grammann, K. Op. 45. Sonata.
Grieg, Ed. Op. 8, 13, 45. Sonatas.
Hubay, Jenö. Op. 22. Romantic Sonata.
" " Suite.

Huber, Hans. Op. 18, 33bis, 42, 53, 67, 102. Sonatas.
" " Op. 82. Suite.
Lalo, E. Op. 12. Sonata.
Luzzato. Op. 32. Sonata.
Napravnik, E. Op. 52. Sonata.
Paderewski, I. J. Op. 13. Sonata.
Reinhold, H. Op. 24. Sonata.
Ries, Ferd. Op. 38, 69, 71. Sonatas.
Ries, Franz. Four Suites.
Rückauf, A. Op. 7. Sonata.
Saint-Saëns, C. Op. 75. Sonata.
Sinding, Chr. Suite.
Winterberger, A. Op. 86. Grand Sonata.

(b)—Violin and Viola.

Grade III.

Schultz, Aug. Op. 2. Three progressive Duos in the first position.
Händel. Sixteen Duos. (Arr. by F. Hüllweck.)
Bach, J. S. Inventions. (Arr. by F. David.)
" " Piano-Duos. (Arr. by F. David.)
Braun, Wilhelm. Op. 20. Duo.
Bruni, M. Six Duos concertants.
" " Trois Duos concertants.
Hänsel, P. Op. 26. Three Duos.
Jansa, L. Op. 70. Six Duos.
Pichel, W. Op. 18. Six Duos.
Schubert, Franz. 50 Melodies. (Arr. by C. G. Wolff. Two vols.)

Grade IV.

Kayser, H. E. Op. 2. Grand Duo.
Mozart, W. A. Op. 25. Two Duos.
Kalliwoda, J. W. Three Duos.

Grade V.

Rolla, A. Op. 9. Duetto.
Spohr, L. Op. 13. Grand Duo.

(c)—Violin and 'Cello.

Grade I.

Loeper, K. Op. 2. Three easy Duos.

Grade II.

Albrechtsberger, G. (Beethoven's teacher.) 6 Duos.
Bréval, J. B. Three Duos.
Dancla, Ch. Op. 117. Three easy Duos.
Jansa, L. Op. 72. Six Duos.
Wichtl, G. Op. 19. Six easy and progressive Duos.

Grade III.

Dancla, Ch. Op. 108. Six Duos. (Opera motifs.)
Fauconnier, B. C. "Dialogues."
Grünberger, Ludwig. Op. 16a. Suite.

Grade IV.

Bohrer, A. Op. 41. Six Duos.
" Duo Concertant.
Ganz, M. and L. Fantasy "Freischütz."
" " Fantasy "Preciosa."

Grade V.

Hermann, Fr. Op. 12. Grand Duo brillant.
Mendes, J. and J. Op. 29. Fantasy "Zampa."
Mollenhauer, H. and E. Op. 3. Fantasy "Lucrezia Borgia."

Grade VI.

Leonard and Servais. Grand Duo. (English Themes.)
" " " 2d " " (Themes by Beethoven.)
" " " 3d " " de Concert.
" " " 4th " " (Themes from "l'Africaine.")
Vieuxtemps and Servais. Grand Duo. (Themes from "Huguenots.")

(d)—Violin and Double-Bass.

Barbella. Sonata, E♭ maj.
Corelli, A. Op. 5. Twelve Sonatas.
" " Six Sonatas, preparatory to Op. 5.
Kreutzer, R. Op. 16 and 17. Six Sonatas.
Manfredi. Sonata, G min.

Bottesini. Duo Concertant.
Pugnani. Op. 6. Six Sonatas.
San Pietro, C. Fantastic Sonata.
Savj, L. 12 Duos and 1 Capriccio.
Woldemar, M. Op. 40. Four grand Solos.

(e)—Violin and Harp.*

* A number of violin-pieces can also be accompanied by the Harp in place of the Piano.

Spohr, L. Op. 113, 114 and 115. Sonatas. (Grade V.)
Händel, G. F. Largo. (Grade II.)
Bach—Gounod. Meditation. (Grade II.)
Gounod, Ch. Hymn to St. Cécile.
Chopin—Sarasate. Nocturne, E♭ maj. (Grade VI.)
Chopin—Papini. Nocturne, D maj. (Grade III.)
Saint-Saëns. The Swan. (Grade II.)
Kreutzer—Nadermann. Sonatas.
Wilm, Nicolai v. Larghetto.

(f)—Violin and Organ.

ABBREVIATIONS.

e.=easy.—v. e.=very easy.—d.=difficult.—m. d.=medium difficulty.—v. d.=very difficult.

Album classique. Celebrated pieces of great masters. (e.—m. d.)
Anger, L. Op. 8. Adagio religioso. (m. d.)
Bach, J. S.—E. Becker. Adagio from Sonata in E minor. (m. d.
" " —**David.** 12 Sarabands.
" " —**Wilhelmj.** Air on G-String. (m. d.)
Becker, Alb. Op. 20. Two Adagios. (d.)
Beethoven, L. van. Larghetto from Violin-Concerto (d.)
Bott, J. J. Op. 6. Adagio religioso.
Cursch-Bühren, F. Th. Op. 90. A Christmas Fantasia.
Ebner, Carl. Op. 5. Cradle-song.
Eichberg, R. J. Op. 5. Romanza.
Ersfeld, Chr. Op. 13. Melancholy.
Fischer, C. A. Op. 20. Fantasia. (m. d.)
" " Consolation.
Fitzgenhagen, W. Op. 15. Consolation.
Fluegel, G. Op. 90. Three lyric Pieces.

Gade, N. W. Romanza from Violin-Concerto.
Goldmark, K. Air from Violin-Concerto.
Gounod, Ch.—Bach. Meditation.
" " Jesus of Nazareth. Song.
Händel, G. F. Sarabande.
" " Largo. Air from "Xerxes."
" " Larghetto and Siciliano. (Arr. by Rundnagel.)
Hirsch, Th. Op. 23. Andante religioso.
Holländer, A. Op. 40. Air from Suite.
Kirchner, Th. Op. 91. Two Pieces.
Kotek, Jos. Op. 9. Arioso.
Kretschmer, Edm. Op. 26. Evening repose.
Lehmann, Rob. Op. 25c. Nocturne.
Linnarz, R. Album of the Classics.
Liszt, F. Offertory from Coronation Mass.
" " Offertory and Benedictus. (Arr. by Gottschalk.)
Mendelssohn, F. Andante from Violin-Concerto.
Mozart, W. A. Harp-Prelude on "Ave verum." (Arr. by A. Schaeffler.)
Müller, J. Op. 9. Evening devotion. Adagio.
Müller, Joh. Val. Op. 18. Adagio religioso.
Nivers, G. G. Melody.
Peters, Paul. Op. 9. Andante.
Rheinberger, Jos. Rhapsody on Andante from Sonata op. 127.
Rheinberger, Jos. Op. 150. Six Pieces.
" " Op. 166. Suite.
Rütter, A. Five celebrated Pieces.
Rüfer, Ph. B. Op. 36. Three Pieces.
" " Op. 36a. Adagio.
Rundnagel, C. Op. 8. Adagio religioso.
Scharwenka, Phil. Op. 51. Air.
Schumann, C. Op. 18. Reflections.
Schumann, Rob. Op. 15. Revery. (Popp.)
" " Op. 85. Evening Song. (Wilhelmj.)
" " Op. 85. " " (J. Joachim.)
Sering, Fr. W. Hymn of praise.
Sitt, H. Op. 17. Romanza.
" " Op. 21a. Andante tranquillo.

Tartini, G. Air. (m. d.—d.)
Volckmar, W. Op. 273. Celebrated Pieces.
Volkmann, R. Op. 44. Andante, 1st Symphony. (m. d.)
Wagner, R. Two pieces from "Parsifal."
" " Walter's Prize-Song. (Mastersingers.)
Wermann, O. Op. 49. Three Pieces.
Wolfram, Ernst. 14 Classic Pieces.

II.

Two Violins. (Duos).
" " and Piano.
" " " Viola.
" " " 'Cello.

II. (a) Two Violins.

Preparatory Course.

Bériot, Ch. de. Op. 87. Twelve easy and progressive Duos.
Blumenthal, Jos. v. Op. 61. The easiest Duos; progressive.
Dancla, Ch. Op. 23, 32, 60, 24, and 33. Duos concertants; progressifs.
Dont, Jac. Op. 26. Easy Duettinos.
Gerke, Otto. Op. 34. Six very easy Duos.
Gerhardt, C. Op. 20 and 21. Short and very easy Duos.
Kalliwoda, J. W. Op. 178–181, and 116. Collection of Duos.
Volckmar, W. Op. 258. Six easy and instructive Duos.
Wohlfahrt, F. Op. 57. Duos for very young Beginners.
Zanger. Op. 18. Ten short and characteristic Duos.
Hermann, Fr. Op. 21. The first Exercises in Ensemble-playing. 2 Books.
Spohr, L. Exercises from his "School," first Book.

Grade I.

Blumenthal, Jos. v. Op. 61. Easy and progressive Duos. Also op. 95 and 82.
Dancla, Ch. Op. 61, 15, 34, 62, 25, and 35. Duos concertants; also op. 19 and 20.

Hellmesberger, G. Op. 4. Duos.
Jansa, L. Op. 46, 74, and 81. Duos.
Kalliwoda, J. W. Op. 234, 152 and 213. Duos.
Mazas, F. Op. 71, 61, and 62. Duos.
Pleyel, I. Op. 22, 23, 24, 48, and 59. Duos.
Viotti, J. B. Op. 20, 29, and 30. Duos.
Volckmar, W. National Dances.
Wichtl, G. Op. 18 and 40. Duos.
Wohlfahrt, F. Op. 46 and 59. Duos.

Grade II.

Bach, J. S. Preludes, Inventions, etc. Arr. by L. Schubert.
" " Five Duos.
Dancla, Ch. Op. 138. Three Sonatas.
" " Op. 43, 63, and 64. Duos concertants.
Dont, J. Op. 43 and 48. Two Duos.
Eichberg, Jul. Op. 12. Duos concertants.
Jansa, L. Op. 50 and 64. Duos concertants.
Kalliwoda, J. W. Op. 50 and 70. Duos.
Mazas, F. Op. 40, 41, and 72. Duos brillants.
Ries, Hubert. Three Duos concertants.
Schön, M. Op. 66, 68, and 72. Duos.
Viotti, J. B. Op. 9, 25, 34, 35, 19, 23, and 28. Duos.

Grade III.

Bériot, Ch. de. Op. 57. Trois Duos concertants.
Maurer, L. Op. 61. Trois Duos concertants.
Mayseder, J. Op. 30, 31, and 32. Trois Duos.
Mozart, W. A. Op. 70. Twelve Duos.
Rode, P. Op. 1. Six Duos.
Rolla, A. Op. 3. Three Duos concertants.

Grade IV.

Hauptmann, M. Op. 2. Two Duos concertants.
Haydn, J. Op. 102. Six Duos.
Hermann, Fr. Op. 14. Two Duos.
" " Op. 7. Three Caprices.
Molique, B. Op. 2. Three Duos.
Prume, Fr. Op. 18 and 19. Two Concert-Duos.

Grade V.

Spohr, L. Op. 3, 9, 39, 67, 148, 150, and 153. Duos.

(b) Two Violins and Piano.

Preparatory Course.

Wichtl, G. Op. 90. Twelve easy Pieces. Books I and II.
" " Op. 49, 50, 57, and 68. Easy Pieces.
Wohlfahrt, F. Op. 86. The little Dancing-Party. Easy Dances.

Grade I.

Kücken—Faucheux. "Heup! Trilly."
Wichtl, G. Op. 40. Melodic Pieces.
" " Op. 90. Easy Pieces. Books III and IV.
Wohlfahrt, F. Op. 69. Trio for two Violins and Piano.
" " Op. 55. Six Divertimentos.

Grade II.

Ersfeld, Chr. Op. 11. Lullaby.
Moret, V. Op. 74. Little Symphony.
" " Op. 75. Danse des Lutins.
Rehbaum, Th. Op. 24. Moonlight Nocturne.
Schuberth, C. Op. 6. "Adieu!" Nocturne.
Bach, J. S. Two Sonatas. (Ed. by Paul Graf Waldersee.)
Händel—R. Barth. Op. 2, No. 8. Sonata.
Lützenberger, H. Op. 38. The little House-Band. Easy Dances.

Grade III.

Dancla, Ch. Op. 10. Seconde Concertante.
" " Op. 98. 4th Symphonie concertante.
Hofmann, Karl. Op. 52. Romanza.
" " Op. 53. Etude de Concert.
" " Op. 54. Idyl.
Kudelski, C. Op. 25. Duo concertant.
Kotek, Jos. Op. 5. Characteristic Pieces.

Grade IV.

Bach, J. S. Concerto, D min. (Cadenza by Hellmesberger.)
Kalliwoda, W. A. Op. 14. Variations brillantes, E maj.
Maurer, L. Op. 47 and 30. Variations.
" " Op. 56. Concerto in A maj.

Grade V.

Alard, D. Op. 31, 33, and 34. Symphonies concertantes.
Mozart, W. A.—David. Arrangement of the Sonata in D maj. for two Pianos.

Grade VI.

Spohr, L. Op. 48. First Concertante, A maj.
" " Op. 88. Second " B min.

(c) Two Violins and Viola.

Grade II.

Beethoven, L. van. Op. 55. Grand Trio, C maj.
Czerny, J. Trios.
Kayser, H. E. Op. 62. Two easy Trios.

Grade III.

Manns, F. Serenade.
" " Op. 15. Trios.
Mazas, F. Op. 18. Trois Trios.
Wichtl, G. Op. 13. Easy Trios.
" " Op. 83. Three Trios.

Grade IV.

Mendelssohn, F. Op. 14. Rondo capriccioso.
" " Op. 16. Three Fantasies. (Arr. by G. Günther.)

(d) Two Violins and 'Cello.

Grade I.

Blumenthal, Jos. v. Op. 34, 35, and 36. Trios.
Dont, J. Op. 52. Trios and Quartets.
Ries, Hubert. Op. 24. Three instructive Trios.

Grade II.

Wanhal, Jean. Three progressive Trios.

III.

Three Violins.
" " and Piano.
" " " Viola.
" " three Violas, and three 'Cellos.

III. (a) Three Violins.

Preparatory Course.

Bauer, Mich. "Der taktfeste Geiger." (The Steady Violinist.)
Dancla, Ch. Op. 99. Six little Trios.
Grünwald, Ad. Violin-Trios.
Streben, Ernst. Op. 33. Trifolien.
Wohlfahrt, F. Op. 88. Melodic Pieces.

Grade I.

Dancla, Ch. Op. 99. Six little Trios.
Fritsche, Ernst. Op. 3. March.
Grünwald, Ad. Violin-Trios.
Hofmann, Rich. Op. 39. Little Fantasies.
Volckmar, W. Op. 505. Three Trios.
Wichtl, G. Op. 79. Three Trios.

Grade II.

Grünwald, Ad. Violin-Trios.
Mikuli, Karl. Op. 25. Scherzino.
Spies, Ernst. Op. 48. Etude, Nocturne, Scherzo.

Grade III.

Bolck, Oscar. Op. 2. Dance of the Elves. Capriccio.

Grade IV.

Hermann, Fr. Op. 2. Capriccio.
" " Op. 5. Second Capriccio.
" " Op. 13. Third Capriccio.
" " Op. 9. Burlesque.
" " Op. 17. Suite.
Mozart, W. A. Fantasy, D min. (Arr. by Gustav Stern.)

(b) Three Violins and Piano.

I. Grade.

Börner. Op. 36. Birthday-March.

Grade II.

Eichberg, Jul. Serenade.
Boieldieu. Ouverture "Jean de Paris." (Arr. by **L. Sorge.**)

Grade III.

Mohr, Hermann. Op. 36. Gipsy Music.

Grade IV.

Léonard, H. Sérénade humoristique à l'espagnole.

Grade V.

Hellmesberger, G. Concertante in A maj.

(c) Three Violins and Viola.

Grade I.

Dont, Jac. Op. 52. Books I, III, V, and VI.

(d) 3 Violins, 3 Violas and 3 'Cellos.

Grade IV.

Bach, J. S. Concerto in G maj.

IV.

Four Violins.
" " and Piano.

IV. (a) Four Violins.

Preparatory Course.

Stecher, H. Op. 38. Six easy Pieces.
" " Op. 39. Album of different Pieces from Operas, Oratorios, etc. 2 Books.
Zanger, G. Op. 16. Violin-Quartets. Book I.

Grade I.

Fritsche, Ernst. Op. 3. March-Rondo.
Gangler, Th. Op. 13. Violin-Quartet.
Reinsdorf, Otto. Op. 38. Romanza.

Grade II.

Dancla, Ch. Op. 161. Variations.
" " Op. 203. Three Easy Pieces.
Dont, Jac. Op. 42 and 45. Quartets.
" " Op. 52. Books I, III, and V.
Fitzenhagen, W. Ave Maria.
Schumann, R. Träumerei. (Arr. by Ed. Schultz.)
Zanger, G. Op. 16. Violin-Quartets. Book II.

Grade III.

Bach, J. S. Sarabande. (Arr. by Fitzenhagen.)
Wagner, R. Six Pieces from *Lohengrin.* (Arr. by Fr. Hermann.)
Dancla, Ch. Op. 178. Three Pieces.

Grade IV.

Dancla, Ch. Op. 119. Carnaval de Venise. Fantasie brillante.

(b) Four Violins and Piano.

Grade V.

Maurer, L. Op. 55. Concertante.

V. Trios.

Violin, Viola, and 'Cello.
" " " Piano.
" 'Cello, " "
Two Violins and Viola.
" " " 'Cello.
Violin, Flute, and Viola.
" " " Piano.

V. (a) Violin, Viola, 'Cello.

Grade I.

Dont, Jac. Op. 52. Trios and Quartets.

Grade II.

Bach, J. S. Fifteen Inventions. (Arr. by Richard Hofmann.)
Eichberg, Jul. Op. 23. Five Sketches.

Grade III.

Beethoven, L. van. Op. 3. Trio, E♭ maj.
" " " Op. 9. Two Trios, G maj. and D maj.

(b) Violin, Viola, Piano.

Grade I.

Wohlfahrt, F. Op. 77. Nocturne.

Grade II.

Lachner, Ignaz. Op. 37, 45, and 58. Three Trios.

Grade V.

Leclair, J. M. Sonata. (Ed. by F. David.)
Mozart, W. A. Op. 104. Symphonie concertante.
Vieuxtemps, H. Op. 39. Duo brillant.

(c) Violin, 'Cello, Piano.

Preparatory Course.

Eberhard, Hugo. Op. 8. Little Trio.
Ehrhardt, A. Op. 16. Three Trios.
Fraatz, Louis. Trio for small People.
Hamel, E. Op. 32. Trio for Children.
Krause, Emil. Op. 12. Easy Trio.

Grade I.

Derckum, Fr. Op. 15. Easy Trios.
Meyer, Ludwig. Op. 24. Trio for Children.
Wohlfahrt, Fr. Op. 85 and 70. Three characteristic Movements.

Grade II.

Kudelski, C. Op. 9. Duo with Piano.
Haydn, J. Trios. Nos. 6, 8, and 12.
Krause, Emil. Op. 15. Three Novelletten.
" " Op. 32. Four Pieces.
Mozart, W. A. Trios. No. 5, G maj.

Grade III.

Mendelssohn, F. Op. 113 and 114. Two Concert-pieces.
Romberg, A. and B. First Symphonie concertante.
Gouvy, Th. Op. 18 and 19. Two Trios.
Haydn, J. Trios. (Peters, No. 192) Nos. 2, 3, 4, 5, 7, 9, 10, and 11.
Hiller, F. Op. 64. Fourth Trio.
Mozart, W. A. Trios. (Peters, No. 193) Nos. 2, 3, 4, and (Litolff, No. 77) No. 9.
Rheinberger, J. Op. 34. Trio, D min.

Grade IV.

Beethoven, L. van. Trios. (Selected.)

Grade V.

Vieuxtemps, H. Op. 39. Duo brillant.
" " Op. 15. "Les Arpèges." Caprice in D maj.
Beethoven, L. van. Trios. (Selected.)

Grade VI.

Beethoven, L. van. Trios. (Selected.)
Volkmann, R. Trio, B♭ min.
Chopin. Op. 8. Trio G min.
Mendelssohn, F. Two Trios.
Schubert, F. Op. 98 and 100. Two Trios.
Brahms, J. Op. 8, 40, and 87. 3 Trios.
Schumann, R. Op. 63. Trio, D min.
" " Op. 80. " F maj.
" " Op. 110. " G min.
Rubinstein, R. Op. 15 (Nos. 1 and 2), 52, 85, 108. 5 Trios.
Grieg. Op. 46. "Peer Gynt" Suite.

(d) Two Violins and Viola.

(See under D, 2, c.)

(e) Two Violins and 'Cello.

(See under D, 2, d.)

(f) Violin, Flute, and Viola.

Grade IV.

Beethoven, L. van. Op. 25. Serenade.

(g) Violin, Flute, and Piano.

Grade V.

Bach, J. S. Concerto.

VI. Quartets.

(a) Two Violins, Viola, and 'Cello.

Grade I.

Bach, J. S. Six Fugues. (Arr. by W. Braun.)
Call, Leon. v. Op. 139, 140, and 141. Three Quartets.
Topf, Bruno. Archives of Classic Compositions. Book IV.
Blumenthal, J. v. Op. 38, 39, and 40. Three Quartets.
Engelbrecht, H. Op. 3. Four Scherzos.
Görner, E. H. Op. 7. Easy Quartet.

Grade II.

Büchler, F. Op. 12. Easy Serenade.
Jansa, L. Op. 68. Quartet.
Zanger, G. Op. 19. String-Quartet Album. Two Vols.

Grade III.

Braun, W. Op. 13. Two Quartets.
Decker. Op. 14. Quartet.
Fémy. Quartet.
Präger. Op. 43. Quartet.
Skraup. Op. 24. "
Voigt. Op. 20. "
Dancla, Ch. Op. 48 and 56. Fifth and sixth Quartets.
Haydn, J. Quartets. (Peters Ed., Nos. 1, 4, 6, 8, 16, 17, 20, 24, 25, 26, 27, 29, 32, 49, 50, 68–75, 79, and 81–83.)
Mendelssohn, F. Op. 81. Fugue, E♭ major.
Mozart, A. W. Quartets. (Peters Ed., Nos. 14, 16, and 17.)
Schubert, F. Quartet No. 1, E♭ maj. (Rev. by F. David.)

Grade IV.

Beethoven, L. van. Op. 18. No. 1, F maj., $^3/_4$ time; No. 3, D maj., $^4/_4$; No. 4, C min., $^4/_4$; No. 5, A maj., $^6/_8$. (Rev. by F. David.)

Gruenberg, E. Quartet-Album. Two Vols.

Grade VI.

String-Quartets by Beethoven, Brahms, Schubert, Schumann, Dvořák, Volkmann, Raff, Dessoff, d'Albert, Verdi, Sgambati.

(b) Violin, Viola, 'Cello, and Piano.

Grade II.

Reissiger, C. G. Op. 138. Grand Quatuor.

Weber, C. M. von. Overture to "Freischütz", and "Jubel-ouvertüre." (Arr. by R. Wittmann.)

Grade III.

Beethoven, L. van. Op. 16. After the Quintet for Piano and Wind-instruments.

Reinecke, C. Op. 34. Quartet.

Marschner, H. Op. 36. Quartet.

Schlösser. Ad. Op. 109. Quartet.

Spindler, F. Op. 108. Quartet.

Grades V and VI.

Piano-Quartets by Brahms, Bungert, Mendelssohn, Schumann, Grammann, Beethoven, Mozart, Weber, etc.

(c) Two Violins, 'Cello, and Piano.

Grade V.

Händel—David. Tripelkonzert, G min.

VII. Quintets.

(a) Two Violins, Viola, and Two 'Cellos.

Grade IV.

Mozart, W. A. Quintets: No. 10, E♭ maj.; No. 19.

Grade V.

Schubert, F. Op. 163. Quintet, C maj.

Other Quintets by Beethoven, Boccherini, Mendelssohn, Mozart, Schubert.

(b) Two Violins, Two Violas, and 'Cello.

Grade III.

Mozart, W. A. Quintets: No. 1, E♭ maj.; No. 2, B♭ maj.; No. 3, B♭ maj.; No. 9, A maj.; No. 10. E♭ maj.; No. 19.

Grade IV.

Beethoven, L. van. Quintets: No. 29, C maj., op. 4; E maj., op. 193 (Arr. of the Octet for wind-instr.s); C min., op. 104. (Arr. of the Piano-trio, op. 1, No. 3); op. 137 (Fugue, D maj.).

Grade V.

Mendelssohn, F. Op. 18. Quintets: A maj., op. 87; B♭ maj.

Mozart, W. A. Quintets: No. 4, C min.; No. 5, C maj.; No. 6, G min.; No. 7, D. maj.; No. 8, E♭ maj.; No. 18.

(c) Two Violins, Viola, 'Cello, and Piano.

Grade V.

Mendelssohn, F. Op. 20. Octet arranged by K. Burchard.

Grades V and VI.

Piano-Quintets by Hummel, Schubert, and Schumann.

VIII. Sextets.

(a) Two Violins, two Violas, and two 'Cellos.

Grade IV.

Gade, N. W. Sextet.

Grade V.

Mendelssohn, F. Op. 110. Sextet.

Brahms. Sextets.

(b) Two Violins, Viola, 'Cello, and two Horns.

Grade IV.

Beethoven, L. van. Op. 81b.

IX. Septets.

Violin, Viola, 'Cello, Horn, Clarinet, Bassoon and Double-Bass.

Grade V.

Hummel. Septet.
Beethoven, L. van. Septet.

X. Octets.

Grade V.

Spohr, L. Op. 65. Octet.
" " Op. 77. Second Double Quartet.
Mendelssohn, F. Op. 20. Octet.
Svendsen, J. Op. 3. Octet.
Onslow, George. Octet.
Schubert, Fr. Op. 166. Octet.
Gade, N. W. Op. 17. Octet.
Raff, J. Op. 176. Octet.

XI. Nonet.

Grade V.

Spohr, L. Op. 31. Nonet.

SUPPLEMENT TO GRADED COURSE FOR VIOLIN.

To "B. Exercises", Preparatory Course and Grade I.

Dancla, Ch. Nouvelle École de la Mélodie. Five Books.
" " L'Utile et l'Agréable. Melodic Exercises on Scales and Broken Chords, in all the keys.

To "C. Pieces", Grade I.

Bohm, C. Miniaturbilder, No. 2. Little Romanza.
Holländer, G. Op. 42, No. 1. Moment musical.
Alard, D. Op. 49. Berceuse.

Grade II.

Holländer, G. Op. 31, No. 4. Gavot.—Op. 38, No. 4. "In the Mill."
Tschetschulin, A. Berceuse.
Gounod, Ch. Vision de Jeanne d'Arc.
Massenet, J. Le dernier sommeil de la Vierge.
Bizet, G. Adagietto from *L'Arlésienne.*

Grade III.

Gabriel-Marié. "Impressions", Books 3, 4, and 5.
Godard, B. Berceuse.

Grade V.

Sauret, E. Op. 40, No. 3. "Farfalla."

II. VIOLA-LITERATURE

II.

Literature of the Viola,

also of the

Viole d'Amour.

A.—Methods.

Braehmig, B. Practical Method.
Bruni, A. B. Method.
Brunner, A. New School.
David. F. Viola-Method. After the Violin-School; arr. by C. Meyer.
Firket, L. Practical Method.
Giorgetti, F. Op. 34. Method for the "Viola alta."
Hofmann, R. Op. 40. Practical Method.
Kayser, H. E. Op. 54. New Method.
Kling, H. Op. 454. Practical School for the Viola and Viola alta.
Langey, Otto. Tutor for the Viola.
Lütgen. Practical Method.
Martin, J. Method for Viola alta.
Rehbaum, Th. Practical Viola-Method.
Ritter, H. Method for the Viola and Viola alta.
Saint-Jacome. Complete Tutor for the Viola.
Sitt, H. Practical Viola-Method.

B.—Exercises.

Bach, J. S. Sonatas, after the 'Cello-Sonatas; transcribed by H. Ritter.
Blumenthal, J. v. Op. 79. Grand Caprice.
Bruni, A. B. Twenty-five Studies; rev. by Fr. Hermann.
Campagnoli, B. Op. 22. Forty-one Caprices.
Cavalini, E. Twenty-four Etudes in all the major and minor keys.

Dancla, Ch. Op. 74, No. 2. Fifty Daily Exercises. Book III. Scales and Cadences. (Transcr.)

Dubin, G. The most difficult Motives from "Rienzi", "Flying Dutchman", and "Tannhäuser".

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Fritsche, E. Orchestra-Studies. (Passages and Solos from Overtures, Symphonies, etc.) Four Books.

Garbe, F. Op. 1. Four Pieces.

Goering, L. Op. 3. Six Studies.
" " Op. 5. Twelve Exercises.

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Hermann, Fr. Op. 18. Concert-Studies.
" " Op. 22. Technical Studies.

Hoffmeister, F. A. Op. 18. Concert-Studies.

Hofmann, Rich. Op. 86. The First Studies. First Position.
" " Op. 87. Fifteen Studies with Application of various Positions; for advanced Players.

Kayser, H. E. Op. 43. Thirty-six Studies.
" " " Op. 55. Twenty-four Studies.

Kreutzer, R. Forty Violin-studies; transcr. by H. E. Kayser.
" " The same: transcr. by R. Hofmann.

Kupfer, Ed. Op. 21. Exercises in the First Position, with accomp. of a 2d Viola.

Langey, Otto. Scales, with full-size Diagram of the Finger-board.

Merk, J. Op. 11. Fourteen select Studies. (Ed. by L. Pagels.)

Meyer, Clemens. Fifteen easy Studies in the First Position.

Ney, C. Op. 22. Twenty-four Preludes in all the major and minor keys.

Ritter, H. Solo-Book. (Solos and Passages from Overtures, Symphonies, etc.)

Rode, P. Twenty-four Violin-Studies; transcr. by C. Meyer.

Roger, A. Twenty-five easy and melodic Exercises, with accomp. of a 2d Viola.

Rolla, A. Exercises and Arpeggios.
" " Idyls.

Scales for the Viola.

C.—Pieces with Piano.

ABBREVIATIONS.

v. e.=very easy.—e.=easy.—m. d.=medium difficulty.—d.=difficult.—v. d.=very difficult.

Albu, Otto. Op. 1. Romanza, F min.

Album célèbre, containing twenty Celebrated Compositions by Goltermann, Gounod, etc. Two books.

Altès, E. Villageoise, Melody. (m. d.)
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Bach, J. S. Three Sonatas. (Rev. by F. Grützmacher.)

Barth, Rud. Op. 7. Sonata, F maj. (arr.) (d.)

Beda, F. Op. 6. Romanza.

Beethoven, L. van. Arrangements of:
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Sonata, F maj., op. 17.
Duo on Septet, op. 20.
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Notturno, D maj., op. 42.
Romanza, F maj., op. 50. (Kayser.) (d.)
Two Romanzas, op. 40 and 50. (Hermann.)
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Behrens, A. Op. 4. Three Compositions for Viola alta: Song.—Melody.—Polacca.

Bériot, Ch. de. Op. 7. Fifth Air varié; transcr. by Weber.

Bériot and **Osborne.** Op. 14. Variations on an original Theme. (Transcr.)
" " " Op. 22. Duo concertant on "Puritans" (Transcr.)

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Berthold, H. Op. 2. Three Songs without Words.

Bessems, A. Op. 25. Elegiac Souvenirs. (m. d.—d.)

Blanc, Ad. Op. 7. Farfalla, Scherzo. (m. d.)
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" " Op. 10. Second Romanza, A maj. (m. d.)

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" " " Op. 40. Three Pieces: Neapolitan Song Cantabile, Serenade.

Bouman, L. C. Op. 8. Three Fantasies. (m. d.)
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" " Op. 47. Kol Nidrei. Hebrew melody.
" " Op. 55. Canzona. (Arr. by Hermann.)
Bruneau, A. Romanza.
Casorti, Aug. Op. 45. Divertimento.
" " Op. 55. Récit fantastique.
Césari, P. "Trovatore" Fantasy.
Chopin, Fr. Arrangements by Rehfeld and Rehbaum: 1. Funeral March. 2. Elegy. 3. Waltz. 4. Nocturne. 5. Nocturne. 6. Nocturne.
Cotrufo, J. Op. 17. Album-leaves.
Damrosch, L. Love-song. (Arr. by Ritter.)
Danbé, J. Op. 10bis. Shepherd-song. (m. d.)
Dancla, Ch. Op. 92. Cantabile. (m. d.) (arr.)
" " Op. 123. Twenty very easy Melodies. (Arr. by Roth.)
David, F. Op. 12. Concertino.
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Dubois, Théod. Cantabile.
Dunkler, Em. Au bord de la mer. Rêverie. (e.)
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Gluck, Ch. W. Gavot from "Iphigenia." (Arr.)
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Hanitzki, Thad. von. Classic and modern Transcriptions. Eight Numbers.
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Kiesgen, A. Concertino. (d.)
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Koelling, Ch. Op. 16. Shepherd's Lament. (Arr.)
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Kreuz, E. Op. 20. Concerto.
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Kücken, F. Op. 70. By the Chiemsee. Three Tone-pictures.
Küffner, J. Op. 231. Divertimento.
Kufferath, L. Op. 9. Answer to the Elegie by Ernst. (Arr.)
Kummer, F. A. Op. 68. "Lucia" Fantasia.
" " " Op. 167. Fantasia on Bohemian Airs.
Labitzky, Jos. Op. 286. L'Adieu. Song.
Latann, C. Op. 244. Romanza.
Laub, Ferd. Op. 14. Three Pieces.
Le Beau, L. A. Op. 26. Three Concert-pieces.
Lee, L. Op. 9. Sonata. (m. d.)
Lee, S. Op. 31. Seven melodic Pieces. (Arr.) (m. d.)
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Liszt, F. "Forgotten." Song. (Arr.)
Lully, J. B. Rondo and Gavot. (Arr.)
Maczewski, A. Op. 3. Six Pieces. (d.)
Maiocchi, L. Divertimento.
Manns, F. Op. 31. Romanza. (d.)
Matthison—Hansen, G. Op. 16. Sonata. (Arr.)
Maurer, L. Op. 85. Divertimento. (m. d.)
Mazas, F. Op. 73. Elegy. (d.)
" " Op. 92. The Dream. Fantasia.
Mendelssohn, F. Op. 12. Canzonetta from String-quartet. (Arr.)
" " Six Songs without Words.
" " Cavatina from "St. Paul."

Merkel, G. Op. 50. Evening repose. (Arr.)
Meyer-Olbersleben, M. Op. 14. Sonata.
Milandre. Andante and Menuet. (Transcr.)
Mozart, W. A. Op. 107. Clarinet-Concerto. (Arr. by Schletterer.)
" " " Op. 108. Quintet. (m. d.) (Arr. by Vieuxtemps.)
" " " Larghetto from the above. (Vieuxtemps.)
" " " Larghetto from op. 108. (Arr. by Kross.)
" " " Laudate Dominum. (Arr.)
" " " Adagio from Serenade, E♭ maj., for wind-instr.s. (Arr. by Schletterer and Werner.)
" " " Adagio in D. (Burchard.)
" " " Andante from Serenade, C min. (Schletterer and Werner.)
" " " Andante grazioso from 2d Divertimento for wind-instr.s. (Schletterer and Werner.)
" " " Three Pieces from Op. 94, String-quartet. (Arr. by Schletterer.)
Müller, A. Pathetic Romanza.
Müller, J. V. Op. 9. Evening Devotion. (m. d.)
Müller, O. Op. 11. Grand Duo.
Münchhausen, B. de. Op. 8. Sonata.
Muzio, E. Andante and Rondoletto.
Nardini, P. Sonata, F min.
Naumann, E. Op. 1. Sonata. (m. d.)
" " Op. 4. Three Fantasias. (m. d.)
" " Op. 5. Three Fantasias. (m. d.)
Nessler, V. E. Sextet from "Rat-charmer of Hameln." (Arr.) (e.—m. d.)
Nitschmann, H. Op. 7. Cantilena, "Spring's Message." (m. d.)
" " Op. 9. Notturno, "Farewell." (m. d.)
Normann, L. Op. 32. Sonata.
Nossek, C. Op. 27 and 28. Two fantastic Pieces. (m. d.)
Oberthür, C. Op. 119. The little Savoyard. Romanza.
Onslow, G. Op. 16. Three grand Sonatas.
Parisot, J. A Dream; Melody. (With Mute.) (e.)
Polack—Daniels. Op. 86. Melancholy and Reverie. Two Pieces.

Popper, D. Op. 5. Romanza, G maj. (v. d.)
Raff, J. Op. 85. Six celebrated Pieces. (Arr.) (m. d.)
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Reinecke, K. Op. 42. Sonata. (Arr.)
" " Op. 43. Three Fantasy-pieces. (m. d.—d.)
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" " Op. 33. Cradle-song. (Arr.)
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Schmitt, Al. Op. 106. Cantabile. (d.)
Schönicke, W. Op. 24. Album-leaf.
Schubert, Fr. Adagio from Sonata for the Arpeggione. (Arr.)
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" " Erl-king. (Transcr.) (m. d.)
" " Ave Maria and Adieu. (Transcr.) (m. d.)
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" " Selected Melodies. Two books. (m. d.)
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" " Op. 68. First Album for the Young. Forty-three easy Pieces. (Arr. by Hunyadi.)
" " Op. 70. Adagio and Allegro.
" " Op. 85. Slumber-song. (Kross.)

Schumann, R. Op. 85, No. 12. Evening Song. (Kross.)
" " Op. 113. Fairy-tales. Four Pieces.
" " Op. 118. Three Sonatas, rev. by Fr. Hermann. (m. d.)
" " Five Pieces. (Northern Song, Reverie, Evening Song, The happy Farmer, and Why?). transcr. by H. Ritter.
Schuppan, A. Op. 4. Fantasia. (m. d.)
Sitt, Hans. Op. 39. Album-leaves.
" " Op. 46. Concert-piece.
Spohr, L. Op. 34. Notturno. (Arr.)
" " Recit. and Adagio from the Sixth Concerto, op. 28. (Transcr.)
" " Adagios from the Seventh, Eighth, Ninth and Eleventh Concertos, transcr. by Fr. Hermann.
Stolz, E. Evening Song.
Stradella, A. Church Air. (Arr.) (m. d.)
Täglichsbeck, Th. Op. 49. Concert-piece.
Tartini, G. Cantabile and Allegro assai, from the Eighth Sonata. (d.)
Thomas, Ambroise. Souvenir.
Thomas, Anton. Op. 5. Eight Drawing-room Pieces.
Tibbe, H. Op. 7. Album-leaf.
" " Serenade.
Tschaikowsky, P. Song without Words. (Arr.)
Tschirsch, H. J. Op. 68. Impromptu.
Vaucorbeil, A. E. Grand Sonata.
Verhey, Th. H. H. Op. 3. Four characteristic Pieces.
Vieuxtemps, H. Op. 30. Elegy. (d.)
" " Op. 36. Sonata. (d.)
" " "Night." (d.)
" " Allegro aud Scherzo from Sonata in B♭ maj.
Viguier, J. Op. 1. Drawing-room Piece.
" " Op. 3. Fantasia.
" " Op. 4. Romanza and Canzonetta.
" " Op. 7. Reverie.
Vogel, H. Op. 1. Three Pieces.
Volkmann, R. Op. 7. Romanza. (Arr.)
Waefelghem, L. van. Romanza.

Wagner, R. Album-leaf, arr. in E♭ maj. or A maj.
" " Song to the Evening Star. (Tannhäuser).
" " Siegmund's Love-song. (Walküre.)
Wallner, L. Concert-Fantasia.
Wasielewski, W. J. Nocturne.
Weber, C. M. v. Grand Concert-Duo, arr. by Rehfeld.
Weickmann, A. Fantasia. (Arr.)
Weickmann, H. Prayer, Cradle-song, and Night-song.
Wenner, E. Op. 22. April Song. (m. d.)
Wieniawski, H. Reverie.
Wilhelmj, Aug. Paraphrase on Walter's Prize-song. (Mastersingers.) (Arr. by Kreuz.)
Wittmann, Rob. Op. 49. Fantasia on a Theme by Schneider.
" " Op. 50. Barcarolle. (m. d.)
Zopff, H. Op. 39. Vocal Scene.

D.—Ensemble-Music.

(a) Two Violas.

Kupfer, Ed. Op. 21. Exercises in the First Position.
Martin, J. Three Sonatas.
" " Op. 24. Six Duos.
Roger, A. Twenty-five easy and melodic Exercises.
Saint-Jacome. Twenty-six easy Duets on Themes by Mozart, Haydn, etc.
" " Twelve Divertimentos.

(b) Viola and Organ or Cabinet Organ (Harmonium).

Hummel, F. Op. 56. Three Fantasies: Romanza, Intermezzo, Gavotte.
Lange, S. de. Op. 59. Adagio, F maj.
Müller, J. V. Op. 9. Evening Devotion. Adagio.
Schumann, R. Op. 15, No. 7. Reverie.
" " Op. 85, No 12. Evening Song.
Türcke, Carl. Op. 9. Theme with Variations.

(For other combinations, see "Graded Course", under D.)

E.—Viole d'Amour.

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1. Methods.

Kral, J. Op. 10. Method for the Viole d'Amour.
Zoeller, C. Complete Tutor for the Viole d'Amour.

2. Pieces with Piano.

Forchhammer, Th. Op. 5. Serenade.
Marais. Chaconne; arr. by Waefelghem.
" Saraband; " " "
Martini. Gavot. (Transcription).
Ney, Casimir. La Romanesca; Dance of the Sixteenth Century. Transcription.
Schneider, F. Louis. Two Lyric Pieces.
" " " Solitude.
" " " On the Lake.

Hints

FOR THE

Violinist

ADVICE AND SUGGESTIONS IN REGARD TO ARTISTIC AND PRACTICAL MATTERS FOR STUDENTS AND TEACHERS.

REMARK TO THE STUDENT.

It is of great benefit to the student to become familiar with as many as possible of the works mentioned in the preceding pages. This will, of course, be practicable only in the course of a number of years. The choice of what may be most suitable in a given case should be left to the judgment of the teacher; and, indeed, without the aid of a master, no correct study of the violin is possible. Besides Etudes and Solo-pieces, the pupil should always have at hand a particular work for the study of scales and broken chords, as well as another for finger-exercises.

PART I.

FOR THE BEGINNER.

A.—Introductory.

I. Choice of a Teacher.

Great caution should be exercised in the selection of a teacher; the best is none too good. Much advertised but spurious cheapness has been the frequent source of sad disappointment.

II. Choice of Violin and Bow.

Playing, executing, and practice are made easier by an instrument and bow of good quality. As it is beyond the means of a great many to procure a really first-rate and valuable violin, one should at least endeavor to obtain a correctly-made one, the selection of which is impossible without the aid of a conscientious teacher, as an inexperienced buyer might easily be taken advantage of. A novice is hardly in a position to judge at all accurately of the different measurements, weight, etc., of a violin, which, especially in the case of small hands and delicate constitutions, are of great importance. The use of "half" and "three-quarter" violins for children is unavoidable, but their exchange for an instrument of regulation size should take place at the earliest possible moment, as otherwise the hands, having become accustomed to the undersized implements, will not be able, later, to habituate themselves to the dimensions of the full-sized violin, particularly in stretching.

In choosing a bow the same principles should be observed as in the selection of a violin.

III. Pitch.

Violins are, like other orchestral instruments, tuned now-a-days according to the so-called Paris pitch, in which the middle a^1 registers 435 vibrations to the second. The practice of Paganini, Ernst, and other masters, of tuning their instruments higher than usual, is at the present day by no means to be recommended, and was justified in the cases of the masters mentioned only because the pitch customary in their time was considerably lower than now, which made tuning-up a necessity in order to bring out the full brilliancy of the instrument.

IV. Proper Care of Violin and Bow.

The violin and bow should be kept scrupulously clean and in good order. After using, it is advisable to give the violin and also the bow a thorough rubbing with a cloth kept for this purpose, as the rosin-dust, if allowed to remain, very soon eats into the varnish, to the detriment of both the tone and the looks of the instrument. It is well not to use too much rosin, as otherwise a shrill, scratchy tone is apt to result. Three or four times drawn back and forth prior to playing will generally be found sufficient. Never forget after playing to slacken the bow-hair (which should never be stretched too taut) by means of the screw at the "nut", in order that the bow may not lose its elasticity. The hair of the bow should be renewed three or four times during the year.

It goes without saying, that the violinist should provide himself with all such necessities as a sufficient number of strings of all kinds, rosin, chalk for the pegs, well-made bridges, a mute ("Sordino"), a chin-rest, a small cushion to be placed over the left collar-bone as a rest for the violin, a string-gauge, a tuning-fork, a good strong case, a portable music-stand, etc., etc.

Catgut strings, especially the Italian, have never been approached, let alone surpassed, in quality, by those of any other material, such as steel, silk, etc.

V. Use of the Metronome.

The Metronome is a little instrument which serves the purpose of giving a performer the exact *tempo*—that is, the exact rapidity of rhythmical movement in which the composer desires a given piece to be played. The want of instruments for measuring the tempo was felt in the earliest times, the words *largo*, *adagio*, *andante*, *allegro*, etc., being too general expressions for the precise regulation of time. The too frequent use of the metronome as a time-beater while practising is by no means to be recommended, as this exerts a paralyzing influence on the free development of the natural pulse, and nips in the bud every individual expression of independent personal feeling.

The opinion of Beethoven on this subject is significant:

"No metronome whatever! He who has correct sensibility

does not need one, and to him who has it not the metronome will be of no use anyway." (See Schindler's Biography of Beethoven.)

VI. Cultivation of the Muscles and Care of the Hands.

With regard to the employment of certain exercises calculated to increase the stretching power and the flexibility of the muscles, the most scrupulous care should be taken. Where the slightest risk is involved, a physician should be consulted.

Particular care should be bestowed upon the hands. The finger-nails of the left hand should be cut as short as practicable, in order that the delicacy of feeling which lies in the nerves meeting in the tips of the fingers may reach the necessary perfection. The above rule also applies to the forefinger of the right hand, which is able to solve the problem of a really beautiful pizzicato solely by the use of the fleshy part of the tip. To play pizzicato with the finger-nail is fundamentally wrong. Excessive moisture of the hands, interfering seriously with violin-playing, can be remedied by some simple prescription.

VII. Practising at the Beginning.

There are excellent teachers who never allow beginners to practise without personal supervision. This restriction, however, is advisable only when the pupil takes at least three lessons per week. Where this is impossible, he should practise under the direction of some older person, who has received from the teacher instructions sufficiently exact to prevent him from falling into habits of carelessness and superficiality.

VIII. How to Practise.

Experience teaches that it is as impossible blindly to follow any particular graded arrangement, however carefully compiled, of the studies necessary in musical instruction, as it is to master, in the comparatively limited time of study at the student's disposal, the whole literature of his instrument.

The correct choice of the particular method to be followed, as well as the pieces to be taken up, depends upon the individual

capacity and disposition of the pupil, and should be left entirely to the discretion of the instructor.

Neither can any fixed rule be given for the time devoted to daily practice. Beginners, and particularly those of rather delicate or sensitive constitution, must accustom themselves by degrees to work of a more arduous character. Will-power as well as muscles must, to a certain extent, become steeled, so that one or two hours per day will usually be found sufficient at the commencement. The more lofty the pupil's aims, the greater will be the demands upon his industry, although he will never be able to disregard his individual limitations and peculiarities.

Earnest students of the violin hardly ever practise less than three or four hours daily, while the particularly ambitious often extend this limit to six and even eight hours. To exceed this is an experiment, not only extremely dangerous, but one which has invariably proved fatal to the health, and, hence, to the career of those who have ventured it.

Great caution must, therefore, be exercised against over-exertion, particularly of the left hand, the consequence of which is often a bad strain or even partial paralysis. Frequent rests, even if only a few seconds in duration, are strongly to be recommended.

The rule to practise at first *in the very slowest tempo*, cannot be sufficiently insisted upon, as only in this way can a perfect position and control of body and instrument, as well as a free and correct method of using the fingers and of bowing, be acquired. Nor can even the advanced student by any means afford to disregard this most important precept.

It is hardly necessary to say that the material which has already been gone through with, particularly exercises of a technical nature, is by no means to be totally neglected during the remainder of the course, but rather to be kept fresh by frequent repetitions; for what is really learned should be mastered for ever.

IX. Daily Work.

As soon as the pupil has come to a definite conclusion as to how much time he can daily devote to the study of the violin, let him divide his work into three equal parts, as follows:

1. Finger-exercises, scales, chords, etc.
2. Etudes. (Exercises.)
3. Solo Pieces.

It is better to practise a few things thoroughly than a great many at once and carelessly. Of finger-exercises, take from eight to ten new ones every day, playing them not only in the original key, but also transposed into various keys, repeating each one at least eight times. For scales, broken chords, double stops, and runs in intervals, one key per day is sufficient. In studying études and solos it is advisable to divide the work into parts, learning one new one per day, and reviewing those already practised. Only when a piece has been gone through with in this manner, and all its difficulties have been thoroughly mastered, should it be practised in its entirety. A certain amount of time should be devoted, at least once a week, to reading at sight and ensemble-playing.

B.—The Study of the Violin.

I. Attitude of the Body and Position of the Violin.

With regard to these points, exact and detailed directions are given in standard methods (treatises). Here it is necessary only to emphasize the fact that when the performer has placed his violin in position he should appear, and indeed be, as free and unconstrained as if he held nothing. He must make his hearers forget that there is in each of his hands an object not placed there by nature. He must graft the violin on his person; it must seem to be a part of him. Beauty, grace, and elasticity are, to be sure, gifts of Heaven that can no more be learned than warmth and swing and rhythm. Nevertheless, even one to whom these qualities have not been given can, through never-ceasing self-criticism, so school himself as to avoid awkwardness, and even to cultivate an outward manner of quiet repose that must make a pleasing impression upon his audience.

II. Letting the Violin Sag.

To correct the very general fault of letting the violin sag or sink down by allowing the left elbow to rest against the body, Professor Mildner of Prague employed most successfully the fol-

lowing remedy: He attached to the scroll of the pupil's violin a weight, not too heavy, and only for one or two minutes at a time. This should be repeated often in the case of a beginner, and gradually abandoned as it becomes superfluous.

III. Standing, Walking, and Sitting While Practising.

To remain standing for hours at a time is much too tiring. To walk slowly about the room will be found to lessen the burden of fatigue in no small degree, especially when practising any length of time. This also affords an opportunity for learning by heart, an absolutely essential accomplishment in a violinist. It is well to practise now and then in a sitting posture, so that when required one can play in orchestral or chamber-music without being impeded in any way by an unaccustomed position of body and instrument.

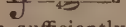
IV. Bad Habits in Playing.

Violinists are apt to fall into all manner of bad habits, such as making faces, hunching up the shoulders, letting the violin sag, bending over, sighing, groaning, standing unsteadily, stamping and keeping time with the feet, counting aloud, etc., all of which are most undesirable practices, that must be combatted and conquered in their incipience if one does not care to run the risk of making a guy or a caricature of himself, which would be more likely to call forth the ridicule of his hearers than their applause. Constant and strict criticism by the instructor and self-control on the part of the pupil are absolutely essential to the cure and avoidance of bad habits. In the absence of the teacher it is an excellent plan to practise before a looking-glass. In the chapter of bad habits also belongs that of expressing one's disgust or anxiety either in regard to one's own performance or that of a fellow-player when a mistake is made. This, of course, at once draws the attention of the audience to the contretemps, and tends rather to aggravate than to obviate it.

V. The First Position.

Eduard Singer, in his great work on the violin, insists that a conscientious study of the first position is the only guarantee for

a correctly developed technique, and that in general this study is neither long nor exact enough.

The method, introduced by Geminiani and adopted in most manuals, of inducing a normal position of the left hand by fingering the chord  , is in reality by no means beneficial, as has been sufficiently proved by Karl Courvoisier in his book "The Technics of Violin-Playing", which has been officially approved by Joseph Joachim. (An English translation by H. E. Krehbiel has been published by G. Schirmer, New York.)

C.—Education: Musical, Theoretical and General.

I. In General.

The pupil's musical development, speaking broadly, should by no means be neglected, for which reason he should devote several terms to the study of the pianoforte as well as theory. The explanation of the more important points in general musical theory should be taken up during the first lessons, and in good time should follow all the exercises and studies, speaking generally, the perfect knowledge of which goes to make up the modern musician, such as Harmony, Counterpoint, Composition, the Pianoforte, History of Music, Literature, Poetry, Æsthetics, and Languages.

II. The Pianoforte.

As has already been hinted, the study of the pianoforte is absolutely indispensable to the modern musician. To enter into a discussion of the importance of this instrument, which, on account of its polyphonic and practical character, surpasses all others, would be neither necessary nor in place here. It is enough to remind my readers that we owe the present high development of musical art in a great measure to the piano, this wonderful instrument, which not only is able to take the place of an orchestra, but which has ever proved itself a most unique and valuable aid to the musician in all the branches of his art, in theory, singing, solo-playing and instruction. No

pupil, therefore, should neglect to obtain as intimate a knowledge of the pianoforte as possible.

III. The Usefulness of Singing-Exercises.

Inasmuch as the violinist does not, like the pianist, find the tones of his instrument ready-made and tuned for him, but must produce them himself with the guidance of his musical ear, it is naturally of the utmost importance that this last-named gift should be trained and developed in the most systematic manner. This can be accomplished in no more satisfactory way than by a continued attendance upon singing-classes, a habit which is, therefore, heartily recommended to young violinists, even to those whose voices are in no way agreeable.

IV. Reading at Sight and Ensemble-Playing.

Practice in reading at sight cannot be too often indulged in, especially, ensemble-music. The principal purpose of such practice is to acquire musical routine, which is best accomplished by avoiding interruptions during the piece as much as possible. If, on account of a slip or some passage of unusual character, one is thrown out, one should try to fall in with the other players again as soon as possible. At the very worst, rest a bar or two until a good opportunity occurs to strike in with the others. On the completion of a movement, play through again those passages that caused any embarrassment, and then, if possible, repeat the whole piece on the spot.

V. The Viola.

The study of this instrument is absolutely essential to the violinist, and should be begun early, for instance, after about three years of violin-instruction, in some cases even earlier.

VI. Playing Without Notes.

A most invaluable habit is that of memorizing, so as to be able to play everything without notes. He who intrenches himself for life behind his music-stand will never, at all events as a soloist, make any other impression upon his audience than one of helplessness and distress. Indeed, the accomplishment of playing without notes is as important to the perfect develop-

ment of a musical talent, and particularly to the acquirement of an easy, free, and confident style, as is that of reading at sight.

VII. Accompaniments.

During the lesson the pupil should always be accompanied (either upon the pianoforte or the violin), even if only by chords, as with this harmonic aid a yet undeveloped ear will be far better able to surmount the technical difficulties of violin-playing with which a beginner is confronted.

To play in unison constantly with a pupil cannot be too strongly condemned, because by such practice the teacher is deprived of opportunity to notice and correct the pupil's mistakes.

VIII. The Study of Acoustics.—Temperament.

Many of the best musical text-books, and also "violin-schools", contain scientific discussions of certain acoustic peculiarities, and especially of the difference in tones, which need not be noticed at all in practical musical instruction. So long as the "enharmonic substitution" shall exist, and F♯ is identical with G♭, C♯ with D♭, etc., there can be but one ruling principle, namely, the "well-tempered system" (or equal temperament); otherwise the art of music, as we have learned to venerate, cultivate, and love it in the works of the great masters, must simply cease to exist.

Everything that has been said so often and with so much passion in opposition to this, belongs entirely to the subject of physical science under the head of acoustics, and is calculated only to blind and perplex the beginner. The older and riper musician will find the study of the wonderful mysteries of acoustics of great benefit, particularly those contained in Helmholtz's important and interesting work "On the Sensations of Tone."

IX. Care of the Health.

Youth little thinks what a powerful influence our bodily conditions exert upon the development of our capacity for work. "*Mens sana in corpore sano*" is an apothegm often quoted, but seldom understood and appreciated. The spirit can unfold itself in vigorous activity only when its buoyant pinions are in no

way weighted down by the fetters of bodily weakness, and he who has not been brought up from earliest youth to care constantly for his health, is sure soon to regret it bitterly. Unfortunately, it cannot be denied that music, as a profession, does not exert a wholesome influence on the nervous system. Therefore, he who devotes himself, heart and soul, to this noble art, must strive to free himself so far as possible from the evil effects of over-exertion, by ordering his life in a regular and reasonable manner. The most important thing is wholesome diet; then sufficient exercise in the open air, the avoidance of excesses and stimulants, and quiet and sufficient sleep. Such games as billiards, lawn-tennis, and light gymnastics are desirable, but fencing, at least with the sabre, base-ball, rowing, and heavy gymnastics are, of course, hardly to be recommended to a violinist, as, beyond the risk of injury entailed, they tend to overdevelop and stiffen the hand and wrist.

Young men should avoid over-indulgence in tobacco, which has an extremely bad effect on the nerves and tends to weaken the memory.

PART II.

FOR THE ADVANCED STUDENT.

It is, of course, taken for granted that students of more advanced standing have also taken the trouble to make themselves familiar with the principles laid down in Part I, in which they are likely to find much that will prove useful to them. The remarks under the title of "*Daily Work*" are recommended to their particular attention.

A.—The Artist and His Relation to Art and Society.

I. The Mission of the Artist.

From the earliest times civilized nations have looked upon art as one of the most powerful and ennobling agents in the education of mankind, and particularly that branch of art which we call music. The true artist who wishes to deserve the title of "Priest of Art", has a lofty mission to fulfill. Even though the postulate of æsthetics, that art should be cultivated for its own sake, seems to us a dream, the realization of which is reserved for a more ideal age than ours, nevertheless we should strive to keep it from sinking to the level of a mere means by which to earn our bread. Even as God himself appears to us as the highest embodiment of the creative artist, so the human artist should recognize as his mission the endeavor, as the image of the deity, to elevate, educate, and console his fellow-man by leading him to a knowledge of the beautiful, the good, and the true, instead of serving abjectly the idols "Fashion" and the "Crowd", carelessly amusing the public, toadying to the critics, playing to the gallery,—in a word, putting a noble art to ignoble purposes.

Without art there is no life, no religion. She brings us exaltation, inspiration, purification, consolation, and strength. She is the sunny side of this serious life of ours, the recon-

ciliation with grim fate. Only by him will such high demands be fulfilled, who unites indisputable talent and a steadfast will with inexorable self-control and untiring industry. The impatient had much better not begin at all. Many in this age of steam and electricity fondly fancy that they can arrive at the coveted goal more quickly than their predecessors. This is a grave mistake.

How often we have seen young enthusiasts, ambitious to wear immediately the laurels of a master, return, bitterly disappointed, from a trip across the ocean, having discovered to their discomfiture that to breathe the air of Paris, Vienna, or Berlin for a few months, and to pay for a dozen or two expensive lessons, is not sufficient to make virtuosi of them. Let there be no mistake about it. The artist does not fall, ready-made, from heaven, but is the product of long, hard, and conscientious study, not only of his own particular instrument, but of all those branches necessary to a thorough musical education. Not less dangerous are the consequences of that lack of modesty which, unfortunately, too often makes its appearance, particularly after some premature success, which is in reality a success only in appearance. It is also well to be on one's guard against the heresies of those false prophets who make it their business to decry the attainments of their elders and betters, to overthrow the worthy forms of classic tradition, and to substitute for them their own monstrous innovations. So long, at least, as one is still a student, let him cleave trustingly to the ideas which the experience of hundreds of years has found to be good. This only will suffice to give us that basis of knowledge and attainment upon which alone he who shall perhaps one day come will found a new style.

It is not out of place here to admonish the artist who may be honored with a favorable position in society, to show himself worthy of it by word and deed. The greatest masters, as Liszt, Rubinstein, Joachim, Wieniawski, and many others, have given us brilliant examples of what perfect simplicity in deportment, kindness and willingness without obtrusiveness, readiness to help others, and indulgence towards their companions in art, are able to accomplish. In this they offer to the world the most favorable picture of the ideal artist.

II. General Culture.

We have no longer need of proof that he who to-day elects to bear the name of "artist" must earn this honor by the display of more than average culture and education. For this reason should those who have not had the privilege of a complete school-education strive to make up by the aid of good books whatever they may lack. The attendance on popular lectures is to be recommended. A good knowledge of the history and æsthetics of music is, of course, of particular importance for the musician, but he should also in no way neglect to make himself familiar with the sister-arts,—poetry, painting, sculpture, and architecture,—as well as with the essence of history, philosophy, modern languages, and other polite branches. Creative power and inspiration are inconceivable without comprehensive knowledge and a wide intellectual horizon.

The artist, more than others, is dependent upon the sympathy of his fellow-men ; and the warmer and broader his own interest in the world is, just so much greater will be the sympathy which he receives.

III. Outward Appearance.

The reproductive artist is the object of constant observation ; not his least movement escapes the eyes of the public, ever ready to criticize. It is, therefore, his duty not only to observe scrupulously the rules of neatness and cleanliness, but to avoid, in a general way, everything in his outward appearance that might excite comment or give offense, such as conspicuous or shabby clothing, eccentric behavior on the stage, etc. A quiet, reposeful appearance is the most important thing for a musician, while, on the contrary, excited, nervous, convulsive movements are in direct opposition to the laws of beauty, as we are taught by æsthetics.

He who disregards the rules of order and neatness, offends against the dignity of art, as well as against the very first and simplest laws of civilization.

IV. In Society.

It is hardly good taste to hesitate long about playing in the company of friends when one is asked to perform something, providing, of course, that one is sufficiently prepared not to run

the risk of being considered reckless. On the other hand, it is well to observe a certain limit, for to fatigue the company with one's performance, especially with one's own compositions, is, to say the very least, immodest, and lacking in tact. In any case it is very desirable to possess one's self in time of a suitable repertory of pieces, which one is always able to perform from memory as correctly and artistically as possible.

B.—Execution in the Higher Sense.

Musical Conception or Comprehension.

When the student, by tireless industry, has succeeded in mastering the technical difficulties of his instrument, there still remains the hardest task of all, namely, the acquirement of the ability to penetrate into the very spirit of a composition, and so to reproduce it in performance that a clear and faithful image of its contents will be presented. For this something more is required than a finished technique, which is only a means to an end. The qualities that really enable us to recognize, understand, and reproduce a work of art according to its form and contents, are musical conception and judgment. These can be acquired only by disciplining the musical faculties for years by means of conscientious study of the classics of musical literature, as well as of the different schools and styles, and by constant observation and comparison of the best masters of the day. If we listen to a great work, for example, Beethoven's concerto for the violin, as performed by ten artists of the first rank, we find that each of them plays it differently, but that all present a correct rendition of the contents, the form, the meaning, and the beauty of the work. What is the explanation of this fact? Music is like speech. The same sentence will be pronounced differently by different people, the meaning remaining precisely the same, but the difference becoming delightfully apparent through the sound of the voice, the intonation, the phrasing, and the dynamic emission of tone. If the musical receptivity of the hearer be in proper condition, it will quite insensibly be fructified, and raise him to such a level of independent mental activity, that he will gradually feel within himself the agreeable consciousness that he possesses at last *his own conception* of a given composition.

The study of the violin at the present day presupposes a thorough acquaintance with the most important schools, by means of which a virtuoso is enabled to acquire all his eminent qualities, and the power of exhibiting them in the most favorable light. He will be under obligations, for example, to the French school for gracefulness and elegance, to the Belgian school for brilliancy, to the German for nobility of tone, to the Italian for the highest development of virtuosity, and to the Viennese for warmth and tenderness of expression. In spite, however, of all these models, the individuality of the student should by no means be overwhelmed, but rather stimulated. On the other hand, it is in the highest degree reprehensible to allow one's personal peculiarities so to get the upper hand of one that they become mannerisms. Mannerisms are but distortions and caricatures, and to employ them is to sin against both art and her creators. Straining after effect bears the same relation to truly artistic playing as vice does to virtue. In art, too, only the pure, the genuine, can last; and though it may seem to be for the moment obscured by the dazzling light of false effect, it must in the end shine forth with victorious refulgence.

C.—Practical Remarks for Violinists.

I. The Dynamic Marks.

By Dynamics in music we understand the degree of power of a tone. It is a very important, but too often neglected, rule that the marks representing the dynamic gradations, as *ppp*, *pp*, *p*, *mp*, *mf*, *f*, *ff*, *fff*, *sfz*, *diminuendo*, and *crescendo*, should not be interpreted in the same way every time, but in logical relation to the particular phrase in question. Thus, in a *pp* passage, a *crescendo* or a *sforzato* indicates a less increase in tone than it would in a passage which is *mf* or *f* in character.

Quite as important is the rule, that all dynamic marks in the accompaniment of a solo, either vocal, instrumental, or in melodrama, should be interpreted one degree, or even two, more softly than in the passages marked *tutti*, that is, where the orchestra, or accompanist, plays independently and the *soloist* rests. Never forget, then, that the shading of tone in accompaniments is quite different from that in *solos* and in *tutti* passages.

Of all dynamic gradations, an absolutely perfect *pianissimo*, and an overwhelmingly powerful *fortissimo*, are those which give the truest evidence of a player's attainments. According to Hellmesberger, a genuine *pianissimo* can be produced only by him who can play so softly that, in concerted music, his own instrument is inaudible to himself, while, on the other hand, in order to produce a true *fortissimo*, he must play so loud that his own instrument seems to him to drown all the others.

II. Fingering and Bowing.

These depend in great measure upon the character of the piece to be performed, and still more upon the individuality of the artist, almost every master following his own way. The fingering and bowing in solos is quite different from that to be employed in concerted playing. Whereas, in solo-playing, the object is the production of diverse effects by more or less subtle combinations of fingering and bowing, in ensemble-work, on the contrary, and particularly in orchestral playing, an old rule enjoins the greatest possible simplicity, and, in regard to fingering, the use of the first position, where practicable, as in this way clearness of execution and fullness of tone will be better brought out, than when the higher positions are employed. In like manner, the simplest methods of bowing will be found more advantageous in concerted playing than those of a more complicated nature.

III. Transposition.

The exact translation of a musical composition into a higher or a lower key, is called transposition. This process is not unlike that by which an engraving may be printed in any color the artist may choose, the picture always remaining the same. Proficiency in transposition is not only beneficial, but in many cases absolutely necessary, especially in concert and the opera, whenever a singer is not able to sing a given part in the original key because it lies either too high or too low for his voice. In this case, of course, the accompaniment must also be transposed to a higher or a lower key, as may be required. It is generally a matter of a slight tone-deviation, perhaps a half or a whole tone, or even a minor third, but seldom more.

IV. Ensemble-Playing.

The great secret of ensemble-playing is to eliminate, to a certain degree, one's individuality, and to bring one's self into sympathy and touch with the other performers. When these are few, careful attention to the work of all is usually sufficient. It is well to insist upon the absolute necessity of listening as much to the others as to one's self, as only in this way can the proper mutual feeling be produced, the *musical affinity*, as it might be termed. That many an excellent singer often sings whole passages off the key, is explained only by the fact that the sound of his own voice often so completely drowns the instrumental accompaniment that he quite loses control over the proper pitch. Instrumentalists are, of course, somewhat less subject to this danger, but the lesson is none the less pertinent.

In performances of orchestral or chorus works, a director is essential. However numerous the performers, the uniformity of the performance must be preserved at all hazards, which is possible, of course, only when every player or singer is in a position to see, understand, and follow the signs of the director. For this reason, the performers must be so placed that they can watch their leader continually, and it is by no means sufficient to keep the eyes glued to one's notes, with a semi-occasional glance at the director. On the contrary, the player should so discipline himself as to divide his attention almost equally between the two, and in very delicate and difficult passages it is well to look full at the director. The habit of playing a few measures or passages by heart is not difficult to acquire. The director is the master-weaver, and only with the willing and watchful help of every performer can the three great qualities of a chorus or an orchestra be worked into the fabric,—namely: precision, fire, and swing. A single unsympathetic or unwilling individual can destroy, by his carelessness, the unity of a whole performance, and ruin the most beautiful effect.

V. Appearance in Public.

Whoever is on the eve of a public appearance, should under no circumstances neglect to supply himself with necessary materials of the *best quality*, particularly with well-tested strings,

although a poor quality of rosin or horse-hair is also a menace to good results. A number of tested strings, especially E-strings, should be kept in the pocket in case one should break. If a string slackens badly in the midst of the performance of a piece, presence of mind should not be lost for a moment, but the evil remedied by fingering higher up, or, if this is insufficient, by retuning, even, if necessary, with the aid of a pause, which, of course, would be unavoidable in the case of a string snapping. Should this occur, the broken string should be replaced with the greatest despatch, or the violin be exchanged for another held in reserve.

In view of the sensitiveness of the violin to heat, dampness, and changes of temperature, little *contretemps*, such as squeaking of the strings, etc., may easily happen to the very best artists. It is well, therefore, not to take these too much to heart, or allow them to ruffle one's serenity; for one's success may be just as great in spite of them.

The fact should not be lost sight of, that the *beginning* and the *ending* of a performance naturally make the most lasting impression on the audience; and, therefore, the greatest care should be expended on the preparation and execution of these parts of every piece taken up. A fine close, in particular, has often been the means of saving a performance from complete fiasco. A good beginning is, however, of hardly less importance, and pupils are earnestly warned against starting off in a desperate, slap-dash manner, without first assuring one's self of the correctness of the first tones in a logical way, preferably by comparison with the open strings.

VI. Before a Public Appearance.

Success is not guaranteed by conscientious study alone. Not only the intelligence and the fingers, but the nerves, too, have to be carefully prepared for the ordeal of a public appearance, in order to insure at the given time that concentration of force, without which our fingers, our memory, and our strength leave us in the lurch.

For this reason it is an excellent practice to live a particularly regular and quiet life for the few days immediately preceding a

concert, and to avoid, so far as may be, all excitement and over-exertion.

Nor would one be likely, anyhow, during these last two or three days, to attempt to attain a higher degree of perfection in technic, for exaggerated and precipitate practice of this kind could only endanger the success of the piece in question.

On the day of the concert itself it is well to keep as quiet as possible, practise but little, be careful of one's diet, and, if possible, take a nap after lunch. The evening will then find one fresh and courageous. About an hour before the concert begins, take up the violin and play a few finger-exercises and a scale or two, in order to impart to the fingers and arms the necessary elasticity, sureness, and power. In the last moments before going on the stage it is perhaps more beneficial to go through *in one's head* the piece to be performed, rather than to risk tiring one's self by playing it over. At the most, take up a few of the more difficult passages, in order to make sure of them. Particular care should be bestowed upon the beginning of a piece, and, generally speaking, on all the more important and exposed passages.

VII. Choosing a Programme.

Not only in his playing does the artist reveal himself, but also in the choice of his repertory. The making of a really good programme is actually one of the most difficult tasks. A good programme should possess three important qualities: it should be *interesting*, *varied*, and *not too long*. In regard to the first of these attributes, the taste of the times, as well as that of the particular audience in question, and the individual disposition of the artist, should be consulted. One should not offer the public more than it is actually capable of understanding and appreciating, although by this is not to be understood that too great concessions to the so-called popular taste should be made. As to the second point, a varied programme is simply one which offers contrasts. The different numbers of the programme must complete each other, so to speak, and this is accomplished in art, as in all else, only by the use of contrasts, not in any one respect alone, but in style, form, subject, key, tempo, and tone-character. There must be variety without overbalance, contrast

without crude and unpleasant exaggeration. Care should be taken, for example, to have a slow piece followed by one in faster tempo, and vice versa, etc. It is also well to break the monotony of a series of instrumental pieces by a vocal number, where possible.

With regard to the length of a programme, it should never last over one hour and a half, a greater limit being allowable in Festivals, Promenade Concerts, and others of a like popular character.

VIII. Important Precautions in Arranging Concerts.

The soloist should always look carefully after everything himself, and not rely upon the Committee of Arrangements, especially in the case of an out-of-town concert. A neglect of this rule is apt to result in one's finding the most necessary and "matter-of-course" things either entirely missing or in useless condition. It is well to stipulate at the very first for a good piano, as well as for its transportation on the day of the concert to the hall, and its tuning to the right pitch. A competent pianist or a good orchestra should also be demanded for the accompaniments, and care should be taken that the notes of the accompaniments, especially orchestral parts, be in perfect condition, that the programmes be printed correctly and in good season, and that the stage be sufficiently lighted. It will be better appreciated, how important it is to look well after even the smallest details, when I assure my readers, that it has more than once happened to me, upon arriving at the hall just before a concert, to find, not only no piano, but no chairs, music-stands, or anything else. It is hard to say whether my astonishment or my embarrassment was the greater.

It is scarcely necessary to say that, at the very least, one conscientious rehearsal should precede every concert.

IX. Stage-Fright.

Pupils, perhaps on account of the feeling that their modest efforts will be subjected to less searching criticism than those of mature artists, are, curiously enough, far less subject to stage-fright than these last. If we grant that this evil is a disease, it certainly is not an incurable one, although it must be com-

batted less with medicines than with logic and cool common-sense. Whoever has done his duty in preparing himself, and is sure of having mastered what he is about to play,—in a word, whoever is in a condition to do his best, need feel no nervousness about appearing before an audience. A certain excitement on taking the stage is very natural, and should indeed enhance the beauty of the performance, taking the form of a noble inspiration. Concentration of one's thoughts, absolute attention to the task in hand, and, most important of all, a strong will, must do the rest. Many soloists are in the habit of getting up courage by the use of stimulants, and, so long as these are confined to sodawater, coffee, tea, lemonade, or a sip of sherry, there can be little objection to their use. A strong will is, however, better than all the excitants put together, and can be cultivated like other virtues. Those particularly interested in this question are recommended to read Adolph Kielblock's little work, entitled "The Stage-Fright; or, How to Face an Audience."

X. Closing Remarks.

The work of a musician, particularly when regularly engaged, is often made more difficult for him in many ways. Overlong rehearsals, for example, make demands upon his physical strength which only special exertions can meet, and his personal taste and patience are often severely tried by being obliged to take part in the performance of some worthless or antiquated work. But all these many annoyances should never be permitted to impart a disrelish to our work, or to prevent the fulfilment of our duty with all the strength and enthusiasm at our command; for Art may be served also in a negative way, in that the difference between the good and the bad is thus clearly brought out.

We must sacrifice ourselves for art, just as the soldier immolates himself on the altar of his country.

Nothing is more reprehensible than to approach one's task with dislike, to perform a work of a character not sympathetic to one's self in a careless and unscrupulous manner, or to express one's contempt for a composition which is being performed by ironical grimaces and gestures in the presence of the public. The first can only be termed dishonest; the last, malicious. Our

fidelity to duty must never falter. Until a task is finished we should devote ourselves to it wholly, and avoid the evil practice of endeavoring to lighten and shorten it by facetious remarks. Rest is best and sweetest after our work is over, and there is time enough then to give rein to the exuberance of wit and humor.

The field of art is sown with glorious rewards and cruel vexations, with delicious fruits and poisonous thorns. Let us, however, console ourselves with the glorious certainty that the vexations are but transitory, while the pleasures and the triumphs, when once achieved, are ours for life.

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